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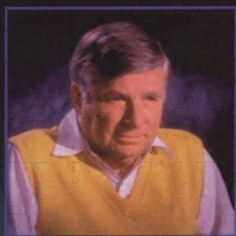
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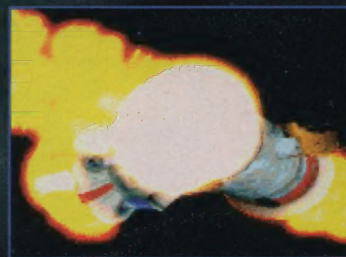
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APOLLO'S TALE

Richard Hatch returns to *Galactica* country as a writer. He'll script the next mini-series installment of Maximum Press' *Battlestar Galactica* comic (STARLOG #220). Hatch's story arc will premiere in February.

Comics Scene: *Terminator 2* encores with two new mini-series from Malibu, due out this month. They're *Terminator 2: Present War—Cybernetic Dawn* and *Terminator 2: Future War—Future War*.

Desperado director Robert Rodriguez and actor Antonio Banderas will reteam on Amblin/TriStar's long-in-development *Zorro*. Previous directors attached include Mikael (cinematographer of *The Abyss*) Salomon and Brad (*Casper*) Silberling. Rodriguez may work on the Ted Elliott/Terry Rossio script.

The once-dead movie based on *The Phantom* got resurrected. It's now shooting on locations including Thailand, Australia and the U.S. Billy Zane plays the Ghost Who Walks, with Kristy (*Buffy the Vampire Slayer*) Swanson as his gal pal Diana Palmer. The Jeffrey Boam script, developed for the Joe Dante *Phantom* that didn't go forward last year, is being used.

Updates: *Screamers*, the new SF adventure starring Peter Weller, has shifted release dates. Due out last month, it'll premiere in January instead.

John Frankenheimer has indeed taken over directing *The Island of Doctor Moreau*. Rob Morrow has also left the production, to be replaced by David Thewlis. *Moreau* remains a summer 1996 release.

Kevin Kline voices Quasimodo in Disney's *Hunchback of Notre Dame*.

The name of the song parody Bob & Linda Picardo sang on *SeaTrek '95* was mischaracterized in STARLOG #219. It was "I Had You Babe."

Patrick Stewart opened on Broadway October 10 at the Broadhurst Theatre in director George C. Wolfe's version of Shakespeare's *The Tempest*. The production, which played this summer in New York's Central Park as part of the Shakespeare in the Park festival, has moved to Broadway for a projected 12-week run.

Genre TV: At prestime, *The Invaders* mini-series starring Scott Bakula and Roy Thinnes (once again playing David Vincent) has been scheduled to air November 12 & 14 on Fox. Watch for an insider's look at its making next issue.

The classic *Lights Out* anthology gets TV movie/pilot treatment via NBC. Mick Garris and John McTiernan will direct the segments.

Joe Dante is shooting a new SF TV movie/pilot project at Paramount for CBS. It's *The Osiris Chronicles*. Novelist Caleb Carr wrote the script.

Look for Jerry Hardin, the dead "Deep Throat," to re-appear at least once more on *The X-Files* this year.

No longer in production, *TekWar* has moved from the USA Network to its sister service, the Sci-Fi Channel. The series premiered on Sci-Fi in late September with the broadcast of four previously unaired episodes.

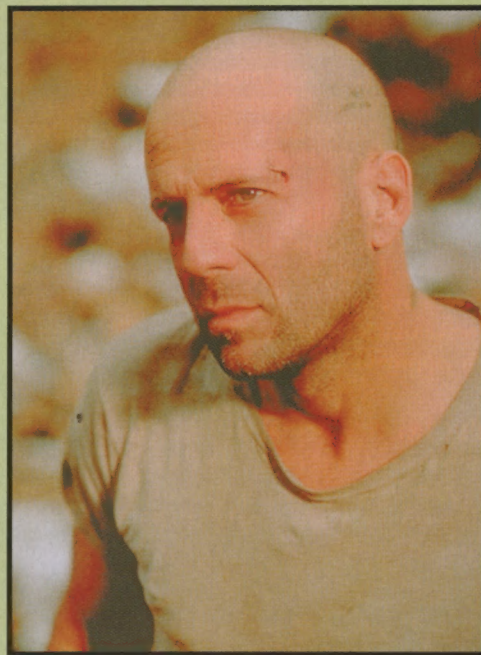
Fantasy Films: Phil Kaufman—who helmed the 1978 *Invasion of the Body Snatchers* remake—will direct the movie version of Caleb Carr's detective thriller *The Alienist*.

Ridley Scott will return to SF with *Metropolis* (which is *not* a remake of the Fritz Lang classic, it's just using the same title). Corey Mandel is writing. Scott, who was mulling the possibility, has decided against doing a *Blade Runner* sequel.

Cocoon producers Richard and Lili Zanuck have acquired an original SF/fantasy screenplay, *When Heroes Go Down*, by Gregg Chabot and Kevin Peterka. It involves a firefighter in a future world of dragons.

The Jetsons is inching closer to live-action life. There's a script by Ed Wood writers Scott Alexander and Larry Karaszewski. Charles (*The Mask*) Russell may direct.

Character Castings: Genre veterans Corey (*Young Indiana Jones*) Carrier



Bruce Willis is the man with 12 Monkeys on his mind in fantasy filmmaker Terry Gilliam's latest project, which opens next month.

(STARLOG #183), Bebe Neuwirth, Rob (*Judge Dredd*) Schneider and Genevieve Bujold have joined the cast of *Carlo Collodi's Pinocchio*. Martin Landau is Gepetto in this live-action movie adaptation of Collodi's tale. Jonathan Taylor Thomas is the puppet who becomes a boy. Bujold is Gepetto's lost love, while Schneider and Neuwirth are bad guys.

Disney will distribute the live-action movie version of *The Wind in the Willows*.

Fans may recall Disney did a brief animated adaptation decades ago of the Kenneth Grahame children's fantasy. Monty Python's Terry Jones, a faerie tale expert, will direct and play Toad of Toad Hall. Eric Idle is Rat.

FILM FANTASY CALENDAR

All dates are *extremely* subject to change. Movies deemed especially tentative are denoted by asterisks.

X-Mas: *Toy Story*, *Jumanji*, *The Nutty Professor**, *Mary Reilly*, *Twelve Monkeys*, *Balto*.

Spring 1996: *The Muppet Treasure Island*, *Biodome*.

Summer 1996: *The Hunchback of Notre Dame*, *Dragonheart*, *Independence Day*, *Space Jam*, *Spawn*, *Speed Racer**, *Twister*, *Multiplicity*, *Carlo Collodi's Pinocchio*, *Mission: Impossible*, *Thinner*.

X-Mas 1996: *101 Dalmatians* (live-action).

1997: *Star Wars: Special Edition*, *Mars Attacks*.

Fellow Pythons John Cleese and Michael Palin will cameo.

Providing the voice of the animated *Anastasia* in Don Bluth's newest feature is Meg Ryan.

Mario Van Peebles is another kind of Terminator in *Solo*. William Sadler—so memo-

rable as Death in *Bill & Ted's Bogus Journey*—co-stars.

What's upcoming for Jean-Claude Van Damme? Perhaps a fight in Tibet with that legendary Snowman. Van Damme may star in *Abominable*, scripted by Troy Neighbors and Steven Fienberg (who previously teamed on *Fortress*).

Sylvia Sidney, a bureaucrat of the afterlife in Tim Burton's *Beetlejuice*, will reunite with Burton in *Mars Attacks!* That alien invasion film won't, by the way, be coming out next summer after all. It's targeted for Christmas 1996 or summer 1997.

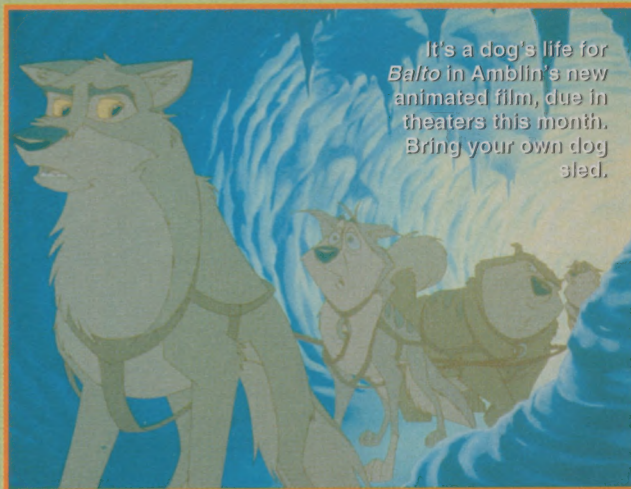
Jodie Foster has finally, officially, joined the cast of the film version of Carl Sagan's *Contact*. George Miller is directing.

Vincent (Ed Wood) D'Onofrio will play Conan creator Robert E. Howard in *The Whole Wide World*—an examination of his relationship with Novalyne Price Ellis (Renee Zellweger).

Sequels: *Beastmaster 3*, once again starring Marc Singer, emerges on video from Universal Home Video next month. It'll air on television as part of the syndicated Universal Action Pack next spring.

The Dark Knight is headed back to theater screens a bit more rapidly this time. Akiva Goldsman has begun scripting the fourth Batman film, which Joel Schumacher will once again direct. Shooting is slated to begin in fall 1996 for a summer 1997 debut. Val Kilmer, Chris O'Donnell, Michael Gough and Pat Hingle are expected to reprise their roles (i.e. Batman, Robin, Alfred, Commissioner Gordon). Villains under consideration include the Mad Hatter, Poison Ivy (Demi Moore, Julia Roberts, Sandra Bullock or someone else?) and Mr. Freeze (Patrick Stewart or whomever). But why aren't they also talking about the Ventriloquist?

—David McDonnell

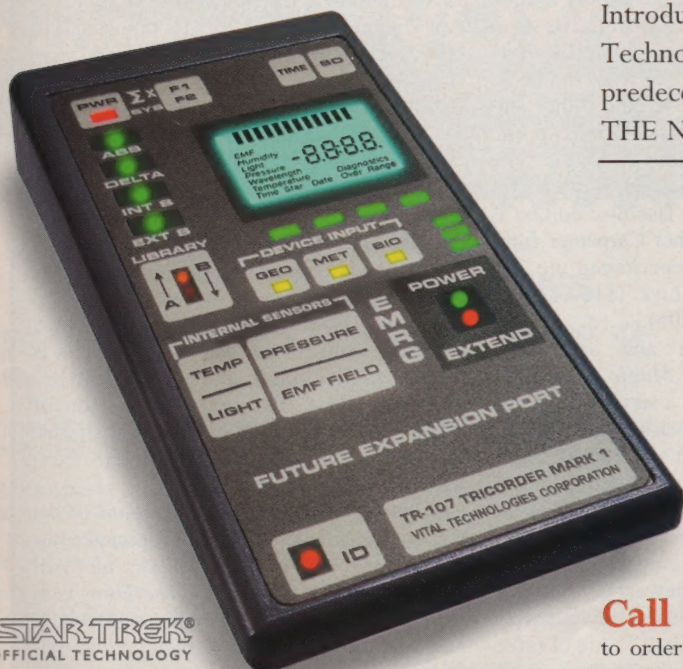


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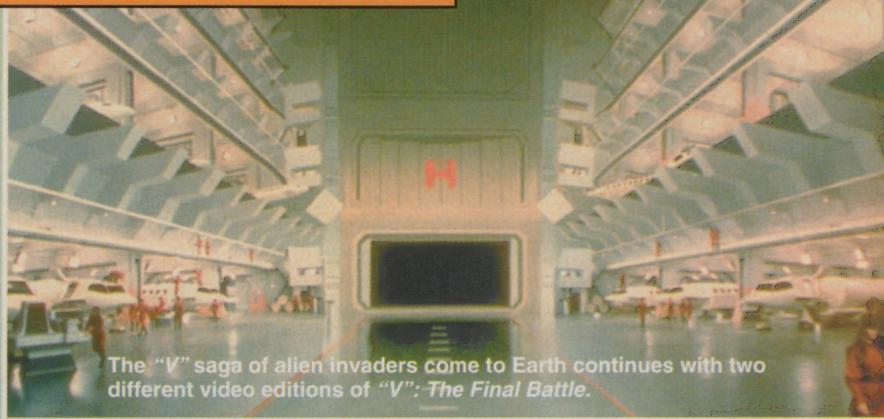
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VIDEOLOG



The "V" saga of alien invaders come to Earth continues with two different video editions of "V": *The Final Battle*.

BACK TO THE SLAUGHTERHOUSE

Fresh from its early-summer theatrical run, *Batman Forever* is now a sell-through-priced videocassette—only \$19.96—from Warner Home Video. The widescreen laserdisc with AC-3 Dolby Digital Surround sound retails for \$39.98 in CLV.

MGM/UA Home Video is exploiting the storm of hype engineered for James Bond's theatrical return by re-packaging the classic 007 adventures in a variety of VHS boxed sets. Volume one contains *Dr. No*, *From Russia With Love*, *Goldfinger* and the exclusive bonus cassette "Behind the Scenes with *Goldfinger*." Volume two contains *Thunder-*

ball, *You Only Live Twice*, *Diamonds Are Forever* and another bonus cassette, "Behind the Scenes with *Thunderball*." There's also a deluxe-edition boxed set which wraps up all six Sean Connery outings as the intrepid superspy, includes both behind-the-scenes cassettes and can be had in either full widescreen or pan & scan. Volumes one and two are priced at \$44.92 each, while the Connery set is tagged at \$89.92. All titles in the series can be purchased separately for \$14.95 each in VHS, pan & scan only.

The true Bond aficionado should watch for special laserdisc editions of *Goldfinger* and *Thunderball*. Each has been digitally transferred from original negatives and produced under the auspices of the THX laserdisc program. Presented in widescreen and CAV format, the albums include original theatrical trailers, behind-the-scenes-footage and interviews with the creative teams. These super-deluxe editions are priced at \$99.95 from MGM/UA Home Video.

Though ostensibly a remake of the 1960 British SF-thriller of the same name, director John Carpenter adheres more closely to John Wyndham's original 1957 novel, *The Midwich Cuckoos*, in his *Village of the Damned*, even using dialogue directly from the book. Christopher Reeve and Kirstie Alley star with Michael Paré and Mark Hamill. Special FX are by Industrial Light & Magic. The MCA/Universal videocassette is priced for rental right now, but the laserdisc edition is only \$34.98 in CLV. Other Carpenter films that have been newly repackaged are *The Thing* (\$19.98), *They Live* (\$19.98) and *Prince of Darkness* (\$14.95).

Zachery Ty Bryan and *seaQuest*'s Edward Kerr appear in *Magic Island* (SF EXPLORER #7), one of a series of juvenile fantasies produced by Charles Band for the direct-to-video market. It's priced for rental only from Paramount Home Video.

Television: BBC Video and CBS/Fox are continuing to please fans with their latest release of six titles in the classic *Doctor Who* video collection. The newest stories are: "Time and the Rani," "Curse of Peladon," "Seeds of Doom, Parts 1 & 2," "Arc of Infinity" and "Inferno." In addition, there is an 87-minute documentary, "More Than 30 Years

in the TARDIS," which charts the Doctor's remarkable time-traveling career; there are dozens of classic excerpts featuring all seven Doctors, clips from the widescreen trailers of the two Dalek movies and some newly discovered material. All video releases are priced at \$19.98 each except "Inferno," which is a double-cassette, \$29.98; all titles are in VHS only.

The dramatic conclusion to one of the most popular mini-series ever, "V": *The Final Battle* is out on Warner Home Video in two editions: a three-cassette standard play version and a single-cassette extended play version. The cast includes Marc Singer, Faye Grant and Robert Englund.

Laserdisc: Shot in Czechoslovakia, Minnesota and Universal Studios, the film version of author Kurt Vonnegut's SF bestseller *Slaughterhouse Five* received little notice when it debuted in 1972. Over the years, its bizarre, dreamlike qualities have attracted a loyal following, and now there's a new widescreen laserdisc from MCA Home Video, \$34.98 CLV. Directed by George Roy Hill and adapted by Stephen Geller, the film stars Michael Sacks, Valerie Perrine, Eugene Roche and Ron Liebman.

Columbia TriStar is continuing its series of Ray Harryhausen adventures with *Jason and the Argonauts*, *Mysterious Island* and *Three Worlds of Gulliver*. All are in CLV, feature scores by Bernard Herrmann and are priced at \$34.95 each.

Image Entertainment has paired John Barrymore's bravura performance in the 1920 silent version of *Dr. Jekyll and Mr. Hyde* with an even earlier 1911 one-reel version starring James Cruze on a newly released laserdisc, \$39.95. And while you're browsing the rich Image catalog, you should also note that they've recently remastered the famous 1942 Zoltan Korda telling of *Jungle Book* (\$39.95) which features Miklós Rózsa's well-known score.

Another classic from MGM/UA is the new digital transfer of *Tarzan, the Ape Man* (1932), directed by W. S. Van Dyke and starring Johnny Weissmuller and Maureen O'Sullivan. The original theatrical trailer is included, all for only \$34.95 in CLV.

Animation: Disney's animated spring theatrical release, *A Goofy Movie*, is now sell-through priced at \$22.99 in VHS only. Created largely in Disney's Paris studio, *A Goofy Movie* is basically a roadtrip/coming-of-age saga between father and son. Though Goofy has been a mainstay of the Disney character team for the past 60 years, this is his first starring role in a full-length feature.

We're Back!, the animated version of illustrator Hudson Talbott's dinosaur stories, has been reduced to \$14.98 in VHS from MCA/Universal Home Video.

Coming Attractions: *The Indian in the Cupboard* will be sell-through priced after Christmas, and a new deluxe, archival laserdisc of John Carpenter's *The Thing* is in the works, complete with audio commentary and a host of never-before-seen behind-the-scenes stills and videos.

—David Hutchison

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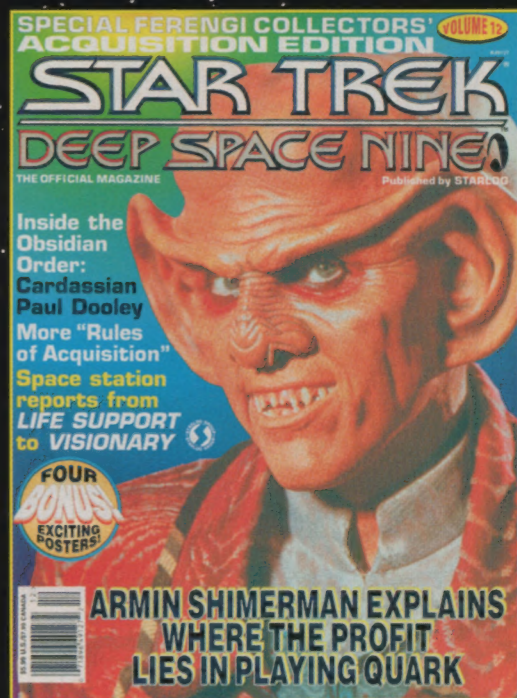
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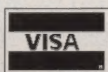
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MECH-WARFARE

In the year 3057, warring clans' bitter infighting perpetuates a universal unrest, where war is constant, victory is temporary and cease-fire is non-existent. It's the world of the MechWarriors, and the game is Activision's *MechWarrior 2* (\$59.99). This 31st-century combat game, designed for IBM CD-

puter's, not yours); otherwise, you'll find your *MechWarrior* awfully sluggish.

There are some warriors who prefer to do their fighting in the 16-bit field, so Activision has come up with *MechWarrior 3050* (price unavailable at presstime) for the Super Nintendo system. Formerly referred to as *BattleTech*, this cart is based on the popular FASA BattleTech Universe. You're in the pilot's seat of a seven-story, 75-ton "Madcat" Heavy OmniMech, armed with nine customized weapon systems, and boy, are you gonna need 'em as you go head-to-head with

fair job in the time it does hold it. The sound and graphics are solid, and the high-speed gameplay is quite simple. The cart also offers a two-player cooperative playing option, in which one player directs the 'Mech's feet while the other controls the torso. Overall, *MechWarrior 3050* may not be ahead of its time in regard to video games, but it nevertheless delivers.

Card Combat: Of course, some people prefer their conflicts on paper—or in this case, on cards. And for fans of Decipher, Inc.'s *Star Trek: The Next Generation Customizable Card Game*, there's the new *Official Player's Guide*, from Brady Games (\$14.99). In addition to helping gamers both new and old organize and understand the game's concepts, the 272-page guide is the official Starfleet source for customizing effective decks, trading strategies and collector information. The book also chronicles the game's making, as well as strategy for the 50 most powerful cards (all of which are broken down into Artifacts, Dilemmas, Events, Interrupts, Ships and Personnel), powerful card combinations and extensive Q & A on the most common rules questions. And, as a special bonus, the *Official Player's Guide to Star Trek: The Next Generation Customizable Card Game* is also offering the Interrupt black border card, "Data Laughing," a very powerful and rare card which was taken from the show's "Deja Q" episode. The card is free, but available only through the guide.

Unfortunately, some of you don't have the luxury of playing cards; in fact, all you do have is *A Sense of Obligation: Starfleet Battles Captain's Log #16*, from Task Force Games (\$14.95). This 96-page module sets up an adventure where it's up to your ship to make a daring hostage rescue in Tholian space, though your Captain may have its own agenda on hand. Scenarios include stopping the Jindarians, intercepting a convoy, taking a Federation Mauler into a nest of Andromedan vipers, hunting down the Klingon *Siegebreaker* and tackling a new threat called the Mulakee.

Among other items, *A Sense of Obligation* also features the Captain's seminar on X-ships and eight new ships, including four maulers, Fed DDX, Klingon D5XD and Jindarian ship cruisers. The book represents Task Force Games' new expanded module format (unfortunately, to go along with their new expanded prices), and,

as always, requires the *Starfleet Battles Basic Set*. Some materials also require other SFB products, such as *Federation & Empire*; if you don't have 'em, your *Sense of Obligation* is bound to wane.

—Michael McAvennie



MechWarrior 2 puts you back in the BattleMech driver's seat.

ROM, puts you back in the driver's seat of one of 15 BattleMechs (which are customizable with more than 20 unique weapons systems); of course, being in a BattleMech and mastering one are two totally different things.

There are dozens of missions in *MechWarrior 2*, but your main mission is to live to fight another day. Stepping into the 3-D virtual cockpit of your chosen MechWarrior, you can leap into instant action or advance through a complete MechWarrior career. You'll visit various interplanetary landscapes and duke it out in 'Mech vs. 'Mech combat. Victory allows you to upgrade your 'Mech, while defeat...well, let's just say it'll be your chance to get away from it all—forever.

Cool *MechWarrior 2* graphics and audio include a video intro by Digital Domain, a high-res animated shell, texture-mapped 3-D objects and SFX by Soundelux, all designed to help draw you into realtime battle. In addition, players can gear themselves for head-to-head scenarios via modem or network, as an upcoming multi-player version of the game will allow up to eight-player LAN combat—individual and teams. The boxed set comes complete with game CD-ROM, an installation guide booklet and the 74-page "Codes and Procedures of the Warrior Caste." Just keep in mind, though, that getting your BattleMech on the playing field requires a great deal of memory (your com-

puter's, not yours); otherwise, you'll find your *MechWarrior* awfully sluggish. There are some warriors who prefer to do their fighting in the 16-bit field, so Activision has come up with *MechWarrior 3050* (price unavailable at presstime) for the Super Nintendo system. Formerly referred to as *BattleTech*, this cart is based on the popular FASA BattleTech Universe. You're in the pilot's seat of a seven-story, 75-ton "Madcat" Heavy OmniMech, armed with nine customized weapon systems, and boy, are you gonna need 'em as you go head-to-head with



MechWarrior 3050 offers combat ahead of its time.

'Mechs, each more dangerous than the last. Provided you survive, you then get to challenge the ultimate nemesis one-on-one. (Oh, rapture.)

Again, *MechWarrior 3050* may not hold your attention for a long time, but it does a

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BOOKLOG

Indistinguishable From Magic by Robert L. Forward (Baen, paperback, 372 pp, \$5.99)

This revised version of *Future Magic* adds eight short stories to Robert L. Forward's collection of speculative science essays; predictably the essays are more entertaining than the stories. Forward is a practicing physicist and his articles on antimatter, gravity control and space warps will delight readers tired of the superficial treatment of these ideas in most SF. Forward's nonfiction has clarity and enthusiasm, as well as skepticism for the more fantastic notions it touches. The essays are a must for any fan of hard SF.

Fiction isn't Forward's strong suit, but some of the stories stand out. Forward's first try at SF, "The Singing Diamond," is a charming, low-key adventure, and "Fading into Blackness" is an effective treatment of an attractive premise—even if it does rely on the benevolence of billionaires. More ambitious tales like "Twin Paradox" show Forward's limitations, but the book as a whole is a fine testimony to his skills as a science writer and a disciplined dreamer.

—Scott W. Schumack

Testament by Valerie J. Freireich (Roc, paperback, 317 pp, \$5.99)

The Harmony of Worlds was the interstellar society introduced in Valerie J. Freireich's first novel, *Becoming Human*. The name "Harmony" seems quite ironic in her second book, considering the Harmony's hatred of anyone who doesn't fit its idea of "human." The settlers of the planet Testament are particularly despised. Their ancestors used genetic engineering to produce generational memory linked to mitochondrial DNA; people inherit their mothers' memories, insuring a sort of immortality for women only. The result is a mystical matriarchy repugnant to the male-dominated, rationalistic Harmony.

After a weak start, *Testament* becomes a gripping tale of personal and cultural conflict. The hero, Gray Bridger, who longs to flee Testament, isn't too interesting, but his Machiavellian grandmother, his bitter sister, the woman possessed by ancestral memories he comes to love and the scientist/priest from the Harmony who is his friend and enemy are fascinating. The twisting plot follows them through seductions, deceptions and betrayals to a tragic, exhilarating ending with something to say about the pain and joy of being human.

—Scott W. Schumack



New Legends edited by Greg Bear with Martin H. Greenberg (Tor, hardcover, 380 pp, \$22.95)

Editors Greg Bear and Martin Greenberg have rounded up 15 impressive original SF short stories that have, as Bear points out in the introduction, "great soul." While the editors claim to have been strict in enforcing their guidelines (no fantasy, only true SF,

must be well-written), what finally went into print reflects the difficulty of defining science fiction at all.

A few stories, notably "Scenes from a Future Marriage," by James Stevens-Arce, are essentially mainstream, with only some offstage SF elements thrown in, seemingly, to qualify it for inclusion.

Robert Shekley's quirky "The Day the Aliens Came" appears to have neither the "conceptual rigor of hard SF" nor "meta-

phorical power and literary depth" that a cover blurb claims for the book.

Gregory Benford's non-fictional essay "Old Legends" is distractingly anomalous among all the fiction, including his own remarkable "High Abyss."

Paul J. McAuley's entrancing "Recording Angel" depicts a place so far removed and a technology so advanced that the distinction between SF and fantasy grows paper-thin.

But if these stories are from the thin, feathered edge of the SF portion of the literary spectrum, then the rest of these excellent

tales are from its very heart and soul. In fact, the final story, "Wang's Carpets" by Greg Egan, should be made required reading for all those who aspire to understand SF. In depicting the ultimate evolution of man and his quest to grasp the universe, it comments on today's issues as only SF can.

This anthology is a valuable prize for the serious SF reader. It's well worth the effort for those who want to dig deeper into the genre, but for those new to hard SF it won't be an easy first read. Among the best is Poul Anderson's "Scarecrow." It stands on its own merits, but a little knowledge of chaos theory and fractals opens added layers of beauty in the story's conclusion, like sunrise through a stained glass window.

Despite its own claims as to what to expect inside, this anthology, like many, is mostly an indication of what the editors like. Obviously, these two gentlemen have great taste.

—John Vester

Rock of Ages by Walter Jon Williams (Tor, hardcover, 288 pp, \$21.95)

The third Drake Maijstral novel is another comic adventure set in a futuristic interstellar culture that mixes the manners of the English Regency period with 20th-century media madness.

Drake, the highest-rated Allowed Burglar in the Human Constellation, is sponging off wealthy friends while vacationing on Earth. When his aristocratic hosts are plagued with thefts, Drake protests his innocence, but soon he's being hounded by the police and challenged to duels. There are also *two* marriage proposals, a faithful servant who's molting and Drake's dead father, who won't shut up. A suave swashbuckler to the public, Drake actually spends his time cringing in terror and scheming to save his hide and his luxurious lifestyle. Things climax at Graceland, which has become a cross between Disneyland and the Vatican, with Elvis impersonators, *two* talking coffins and a huge, enraged alien disguised as children's TV puppet hero Ronnie Romper.

Wry and witty, with a little satire for spice, this book would be best appreciated by those who've read *The Crown Jewels* and *House of Shards*.

—Scott W. Schumack

Full Spectrum 5, edited by Jennifer Hershey, Tom Dupree & Janna Silverstein (Bantam/Spectra, trade paperback, 496 pp, \$14.95)

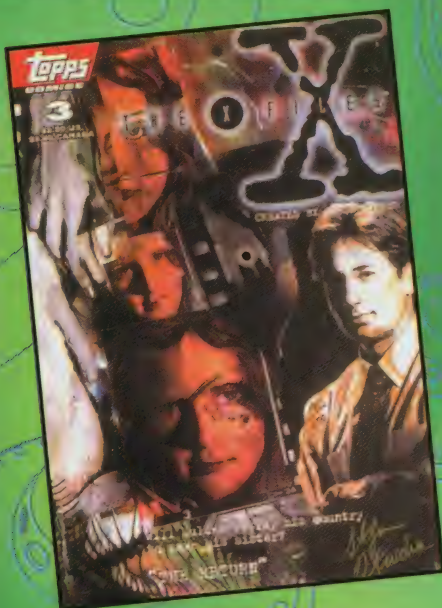
Among the standouts in this fine original anthology are Karawynn Long's touching and pointed examination of genetic engineering and "normalcy," "Of Silence and Slow Time," and two stories on the nature of humanity: William Barton's sensual yarn of bio-engineered astronauts, "When a Man's an Empty Kettle," and Jean Mark Gawron's dazzling artificial intelligence myth, "Tale of the Blue Spruce Dreaming (Or, How to Be Flesh)."

Despite the emphasis on SF, there are excellent fantasies, like Michael Gust's "A





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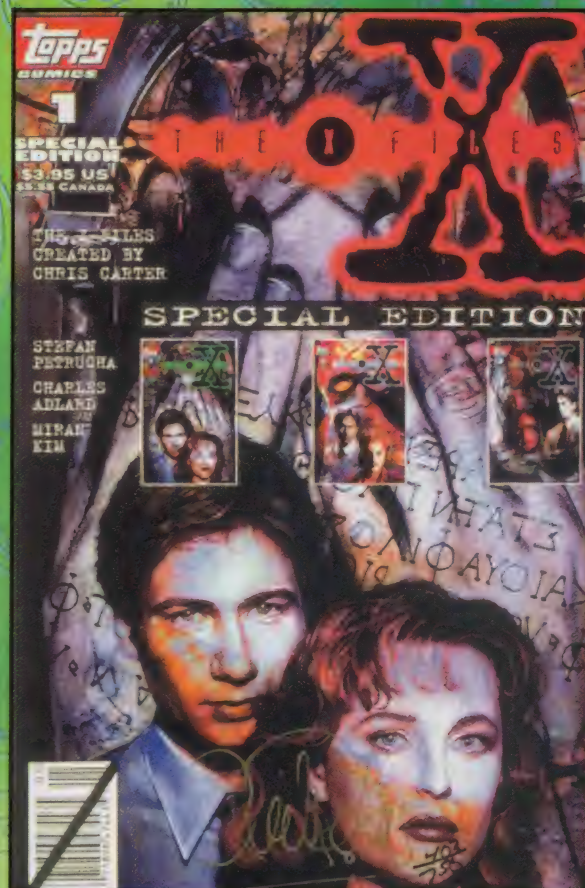


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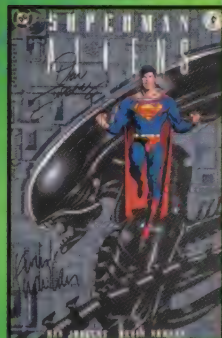
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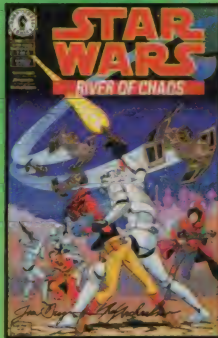
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Belly Full of Stars," and Lauren Fitzgerald's borderline horror story, "A Fruitful Harvest." There are also good stories with little or no fantasy, like Paul Park's "The Breakthrough" and Lisa Mason's "The Sixty-Third Anniversary of Hysteria."

Out of 28 stories there are only a few duds, like Alan Rogers' overwrought "Ruby" and John M. Landsberg's oddly antique "Which Darkness Will Come Upon Us?"

Any anthology that starts out with Michael Bishop's "Sinmply Indispensible," a funny, devastating look at media madness, quantum reality and human pettiness, is a winner, and *Full Spectrum 5* is highly recommended.

— Scott W. Schumack

Alvin Journeyman by Orson Scott Card (Tor, hardcover, 384 pp, \$23.95)

The fourth volume of "The Tales of Alvin Maker" skirts the problems that plague series entries. While Orson Scott Card is clearly establishing things for the next book, there is enough drama in *Alvin Journeyman* to make it a satisfying story. Fans will delight in the reappearance of characters like Mike Fink and Napoleon Bonaparte and a major development in the tempestuous romance of Alvin and Peggy Larnier. Newcomers who read this book will definitely want to read the others.

Card's vision of an alternate 19th century where psychic talents are common, and a smith named Alvin is acquiring the power and wisdom to remold America in a new vision of hope and justice, is convincing and seductive. A sense of tragedy has hung over the books—Alvin's dream seems too good to survive—but even as Alvin's twisted brother is emerging as an archvillain, Card provides, in a clever, ominous ending, signs that the future is uncertain, and that the only way to know what's going to happen is to read the books.

— Scott W. Schumack

The Printer's Devil by Chico Kidd (Baen, paperback, 288 pp, \$5.99)

A young man's curiosity leads him into events he never anticipated in this novel take on an old theme. Writer Alan Bellman begins deciphering 300-year-old clues left behind by reputed magician Roger Southwell, and Alan's girl friend Kim begins noticing changes in him. Before long, she must rescue her beau from the magician's cunning trap.

If nothing else, Chico Kidd deserves credit for making the first fantasy novel about the hobby of bellringing a most engaging one. A great young British couple, Alan and Kim make very identifiable protagonists.

Those sections of *The Printer's Devil* which take place in the 17th century are written in that time's prose style; while initially off-putting, these areas become almost poetic once one masters the cadences (and quite funny when one decipheres the banter and insults). Through Roger Southwell and his associate, Fabian Stedman, Kidd shows the 17th century to be a place more alien than

some faraway planets.

Modest and unassuming, *The Printer's Devil* conducts itself masterfully, and readers with an ear for music will no doubt be singing its praises.

— John S. Hall

A Sorcerer and a Gentleman by Elizabeth Willey (Tor, hardcover, 448 pp, \$24.95)

By right, the wizard Prospero should rule Landuc, but instead he lives in exile on an island while his brother Avril rules as Emperor. Despite his daughter Freia's protests, Prospero is raising an army through sorcery which will help him reclaim his birthright. But even the best-laid plans of wizards can go awry, especially when more than one sorcerer is involved.

What at first seems like the umpteenth

Devil Art: Newell Convers & Courtney Skinner



take-off of Shakespeare's *The Tempest* turns out to be an enjoyable—if long-winded and meandering—read. *A Sorcerer and a Gentleman* boasts a large cast of characters (some well-defined, others much less so) whose importance to the overall plot is never entirely certain to the reader. Large sections of the novel follow Dewar, a young sorcerer prone to such whims as helping the losing side in Prospero's war with his magic and forming a friendship with the impetuous, jealous Ottaviano while simultaneously flirting with Otto's young wife, the Countess Luneté.

Other portions focus on Freia, who has the thankless task of being Prospero's daughter. Alone, she's practical, capable and self-sufficient, but in her father's presence she irritatingly reverts to a whiny state of helplessness. Elizabeth Willey's characters and their banter are well-crafted, but at times the novel lacks focus; for example, despite living in such a large world, certain people bump

into each other with annoying frequency. *A Sorcerer and a Gentleman* may not be "the stuff that dreams are made of," but portions of it are enchanting.

— John S. Hall

An Armory of Swords edited by Fred Saberhagen (Tor, hardcover, 320 pp, \$21.95)

In ancient times, the god Vulcan forged 12 Swords of Power, each with a name and unique abilities. The gods intended to use these weapons in some game of theirs, but the blades quickly fell into human hands. Fred Saberhagen, creator of the *Swords Saga*, has assembled eight tales of these magical items and their hapless "owners."

An impressive anthology, *An Armory of Swords* features stories with dilemmas and consequences worthy of *The Twilight Zone*. In Gene Bostwick's "Fealty," a lonely young gravedigger, shunned because of his profession, turns the tables on his tormentors when he buries a body containing the Sword of Fealty.

In John Walter Williams' "Woundhealer," the Sword of Healing allows a nearsighted, scrawny first son to rescue his dysfunctional family from their father's tyrannical grip. A foolish young man discovers that raising dragons isn't such a hot idea in Robert E. Vardeman's "Dragon Debt." The hapless narrator of Michael A. Stackpole's "Luck of the Draw" has the misfortune to be sailing into certain doom at the hands of a ruthless pirate enclave, until the luck blade Coinspinner saves the day. And in Saberhagen's "Blind Man's Blade," the creator shows how the Swords first began falling into humans' hands, thanks to the ambitions of a human mage named Keyes and the war-god Mars' stubbornness.

With a premise of elegant simplicity, Saberhagen has created a world bound only by its writers' imaginations. The authors represented within *An Armory of Swords* have sown results which teem with good writing and characterization.

— John S. Hall

This Side of Judgment by J. R. Dunn (Roc, paperback, 367 pp, \$5.99)

A woman is brutally murdered, and a nearby bank registers a computer intrusion. These are the opening moves in an insane, cybernetically enhanced killer's game. Three men are drawn into his net as they try to stop him: Federal Agent Ross Bohlen, who's tired of the hunt; John Nest, who's still fighting demons from his past; and Jason Telford, another cybernetically enhanced human trying to protect the last of his kind.

J.R. Dunn packs a lot of background information and technical detail into his novel, without dragging it down too much. A couple of sections could have used more editing. The dialogue has an authentic ring to it, and Dunn cuts between characters effectively during the too-long final showdown.

Judgement is a promising, if flawed, debut novel.

— Penny L. Kenny

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STAR TREK: DEEP SPACE NINE



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LOST MUSIC FOUND!

After years of searching through the vast storage vaults of 20th Century Fox, and complex legal negotiations, GNP Crescendo Records has finally won the rights to release the music from the four classic 1960s series created by the late Irwin Allen. Always in tune with the interests of their audience, producers Neil Norman and Mark Banning have been actively pursuing the rights to these scores for many years, and they are just as thrilled with the release this month as the fans are.

The "Irwin Allen Project" (a final title was unselected at presstime), as Banning explains it, is "a six-disc boxed set of music from all four of Irwin Allen's series. Our first two discs will be devoted to *Lost in Space*, the first one will have the John Williams scores for 'The Reluctant Stowaway,' 'Island in the Sky' and 'The Hungry Sea,' the second, starting with the third-year main title, will include the original music from some of the more whimsical episodes, many scored by *Star Trek's* Alexander Courage. *Land of the Giants*, we discovered, actually had a score for the pilot that was rejected, and that will be included with the episode's final music by Williams on a disc. *Time Tunnel* will have the fourth disc for the pilot score and whatever other music from that series we can dig up. Jerry Goldsmith's 'Jonah and the Whale' score for *Voyage to the Bottom of the Sea's* second-season opener will be included with the pilot. The final disc will have sound effects, interviews and whatever else we come across at the Fox vaults."

Two other genre-related titles also being released by Crescendo are a longer version of the fantasy *Ladyhawke* and the music from *Forever Knight*. "Our newly extended version of *Ladyhawke* has twice the music of that featured on the previous release. We have the orchestral cues that were left off in favor of the more modern Alan Parsons Project-style cues." Parsons, whose instrumental rock albums like *I, Robot* are steady sellers, produced the original album of Andrew Powell's music. Both men gave their aid and blessings to the new version.

Banning actually flew up to Canada to work closely with ex-*Friday the 13th* composer Fred Mollin on assembling *Forever Knight*. "It's a collection of Mollin's scores from the first two seasons," he tells us, "augmented with the Laurie Yates songs that are heard each episode in the Raven Bar." You can order directly from the record company by calling 1-800-654-7029.

Rhino Rules: Rhino Records has begun to release an onslaught of classic television and movie soundtrack albums, thanks to their exclusive contracts with Hanna-Barbera Studios and Turner Entertainment. Hot on the heels of last year's double punch of *Hanna-Barbera Cartoon Sound FX* (R2 71827) and the song and score compilation *The Flint*

stones: Modern Stone-Age Melodies (R2 71648), comes a never-before-released collection of themes and underscores on *Hanna-Barbera Classics, Volume 1* (R2 71887). Music from such ever-popular cartoons as *Yogi Bear*, *Quick Draw McGraw*, *Magilla Gorilla*, *Scooby-Doo* and 13 others are included here. Unlike many other cartoon theme albums, much of the music featured here was, in fact, composed by producers Bill Hanna and Joe Barbera. A second volume, which will include *The Jetsons* and *Jonny Quest*, is scheduled to follow early next year.

The complete scores from three classic MGM features lead off Rhino's Turner Clas-

cues of radio and live performance music. Both of these classic film discs include extensive liner notes, track breakdowns and photos crammed into 28-page CD booklets.

Rhino's *Tube Tunes* series, first mentioned last column, is now up to three volumes, mixing cover versions (the officially released singles) and original off-the-air themes from classic TV shows from the last 25 years. The first volume (R2 71910) features 16 themes from the 1970s like the Norman Lear comedies *All in the Family* and *The Jeffersons*. Volume 2 (R2 71911), covering the '70s and '80s, includes the instrumental themes from *Wonder Woman* and *Charlie's Angels* as well as Lee (The Six Million Dollar



sic Movies Series. Perhaps none is more beloved than the complete score to *The Wizard of Oz* (R2 71964), a two-CD set containing 84 tracks of songs and incidental music, with several unused and rehearsal versions. Packaged in a hardcover book-style box, the set includes a magnificent 52-page paperback detailing the history of the film and its music.

Maurice Jarre, who composed the music for *Mad Max Beyond Thunderdome* (GNP Crescendo GNPD 8037) and *Solar Crisis*, scored his first big hit film 30 years ago, the classic *Doctor Zhivago* (R2 71957). For the anniversary, Rhino assembled the entire 42 score cues and added three bonus tracks of the studio orchestra playing jazz, swing and rock 'n' roll versions of "Lara's Theme," perhaps the composer's most famous composition.

Bernard Herrmann, another genre favorite, never had his original score for the Alfred Hitchcock thriller *North By Northwest* (R2 72101) released until now. In the past, fans had to make do with re-recordings, such as *The Avengers* composer Laurie Johnson's superb 1980 album, which was released on Varese Sarabande in the U.S. The 50 cues featured on the Rhino release include several unused tracks and several "wild"

Man) Majors warbling the "Unknown Stuntman" theme from his *Fall Guy* series, and Greg (TekWar) Evigan performing his *B.J. and the Bear* song. "Believe It or Not," the theme from *The Greatest American Hero*, is one of two Mike Post themes on volume 3 (R2 71912), which concentrates on the 1980s.

Upcoming releases include a shorter version of the *Oz* soundtrack, another *Animaniacs* album, a six-disc *That's Entertainment* retrospective and two Mel Brooks/Carl Reinher sketch comedy albums. Rhino's direct mail order number is 1-800-432-0020.

Post fans might want to check out *Inventions from the Blue Line* (American Gramophone AGCD 450), which features music from his current police shows, *NYPD Blue*, *Silk Stalkings* and *Renegade*. For more theme songs, try *Television Themes: 16 Most Requested Songs* (CK 53609), Columbia/Legacy's compilation of cover versions from '50s and '60s shows that includes *Green Acres*, *The Beverly Hillbillies* and actor Bob Crane's own band performing the theme from his *Hogan's Heroes*.

Late Summer Fare: Over 40 minutes of Alan Silvestri's bombastic *Judge Dredd* score made it onto the CD (550 Music/Epic Soundtrax BK 67220). He was the final

choice of no less than four composers who were announced for the film over the last year. Those with good ears have noted that Jerry Goldsmith, who dropped out due to a scheduling conflict, actually scored the theatrical trailer, so you can compare his theme to Silvestri's.

Only three tracks (10 minutes) of Basil Poledouris' score for *Free Willy 2: The Adventure Home* (MJJ/550 Music/Epic Soundtrax BK 67259) survived the cut amidst songs by Michael Jackson and friends. If you liked Goldsmith's *First Knight* (Epic Soundtrax EK 67270) score, check out Varese Sarabande's re-issue of his earlier medieval film, *Lionheart* (VSD-5484).

Despite the film's mixed reviews, people have really taken a liking to James Newton Howard's lavish 68-minute orchestral score to *Waterworld* (MCA Soundtracks MCAD-11282) which, unlike *Apollo 13* (MCAD-11241), was released devoid of any pop songs and such. The 24k gold Dolby Surround edition of *Apollo 13* is rumored to have even less of the James Horner score. More dialogue and sound FX were added to punch up the surround sound experience. Meanwhile, radio stations were sent promotional CDs containing about an hour of the Horner score only!

David Newman's "big" score for *Operation Dumbo Drop* (Hollywood Records HR-62032-2) is also intercut with classic '60s songs, though one, Jackie Wilson's "(Your Love is Lifting Me) Higher and Higher," was the main song for *Ghostbusters II* that somehow was left off their album.

One album where the dialogue is pretty hip is *Jeffrey* (Varese Sarabande VSD-5649). Stephen Endelman, who also scored Hugh Grant's *The Englishman Who Went Up a Hill...* (Epic Soundtrax EK 67151), wrote the music for this film, which, coincidentally,

features Patrick Stewart and Ethan Phillips, whose dialogue appears on the album.

Dr. Jekyll and Ms. Hyde, the comedy update of the classic, will have its score, composed by Mark McKenzie, out on Intrada (MAF 7063D). They have also released their second Excalibur Collection title, the late Miklós Rózsa's classic score to 1953's *Julius Caesar*, performed by the Sinfonia di London, under the direction of Bruce Broughton.

Milan has released Carlo Siliotto's score to the fantasy film *Fluke* (73138-35720-2), the story of a father who dies, only to be reincarnated as a dog who is adopted by his family. Hans Zimmer's score to the Hugh Grant comedy *Nine Months* (73138-35726-2) is the first in what is expected to be a series of 20th Century Fox film scores on this label.

Re-Issues: Varese Sarabande has brought back the long out-of-print soundtrack to the American version of Ridley Scott's *Legend* (VSD-5645). Tangerine Dream was brought in to replace Jerry Goldsmith's original score (Silva Screen FILMCD 045) by the studio to give the film a more "hip" feel. Surprisingly, both scores have gained strong followings.

Suites from *The Beastmaster*, *Splash* and the TV fantasy series *Wizards and Warriors* appear on Citadel Records' Charles Gerhardt *Conducts the Film Music of Lee Holdridge* (VSCD47244), previously released on Varese Sarabande in the early 1980s.

Milan Records expects to have a fifth-anniversary edition of Maurice Jarre's popular *Ghost* soundtrack out about now.

Imports: Germany's Tsunami Records has released Bernard Herrmann's complete score to *Fahrenheit 451* (TSU 0136). Though not of the best sound quality (the Varese Sarabande re-recording by Joel McNeely, VSD 5551, is a better listen by far), it is the composer's original recording.

When he was still a member of Tangerine Dream, *Babylon 5* composer Christopher Franke co-wrote the music for the film *Heartbreakers*, which starred *E.T.*'s Peter Coyote. Silva Screen has released the disc in the U.K. (FILMCD 163) and Silva America will make the disc available in the U.S.

Mark McKenzie's score to *Dr. Jekyll and Ms. Hyde* materializes from Intrada.



Wizards and Warriors isn't forgotten. Fans can hear the magic in Citadel's reissue of a compilation of Lee Holdridge tunes.

Classics & Other Stuff: Varese Sarabande has unearthed a treasure of scores from those terrific 1950s "B" movies. *Not of This Earth!: The Film Music of Ronald Stein* (VSD-5634) presents, for the first time, the original recordings (some in stereo!) from *Attack of the 50 Foot Woman*, *Attack of the Crab Monsters*, the title film and four others. They even found Lon Chaney Jr.'s song from *Spider Baby!* Oh, the horror!

The Hollywood Bowl Orchestra tries the Cincinnati Pops route with *Journey to the Stars: A Sci-Fi Fantasy Adventure* (Philips 446 403-2). Combining music with sound effects, the orchestra, under the direction of John Mauceri, performs 11 film themes, from *The Witches of Eastwick* to *The Bride of Frankenstein* and *Star Wars*. The tracks are broken up by snippets from the original soundtrack to *Forbidden Planet* (Small Planet Records PR-D-001). Perhaps the best reason to buy this album is a wonderful 16-minute suite re-creating Sir Arthur Bliss' music to the classic 1935 *Things to Come*.

The 11th and 12th volumes in Naxos' *Cinema Classics* series features music heard in *The Spy Who Loved Me* and *Hard Target* (8.551171), and *The Living Daylights*, *Rosemary's Baby* and *Rollerball* (8.551172).

James Sedares and the New Zealand Symphony Orchestra have recorded several piano concertos by legendary film composers Franz Waxman, Bernard Herrmann and Alex North for the Koch International Classics album *The Paradine Case* (3-7225-2H1). Also on the same label, the Beau Hunks, who took the world by storm with their frighteningly faithful re-creations of *The Little Rascals* scores (3-8702-2), have taken on the works of Raymond Scott, whose music was a favorite in the Warner Bros. cartoons and *Ren and Stimpy*. *Celebration on the Planet Mars*

(continued on page 64)



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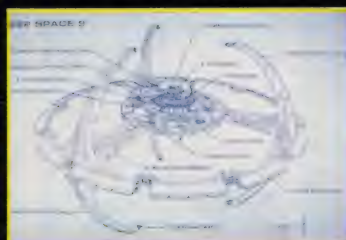
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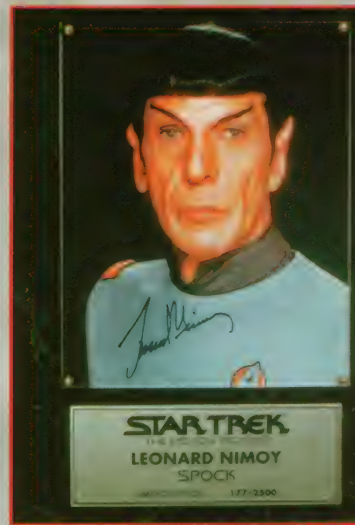
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VIRTUAL MERITS

...I would like to appeal to your readers to help me in my quest to convince Fox to renew *VR.5*. It has become one of my favorite shows, and I'm angry and frustrated that it is not being renewed. The show is refreshing and innovative, as well as smart and absorbing. I find the application of virtual reality to unlock psychological blocks and uncover the truth to be fascinating. I have enjoyed following Sydney blooming (pardon the pun) as she comes into her own mind and searches for the truth about her past. In fact, I like everything about *VR.5*, from its FX to its cast. It was the most unique show on the air. And now it's gone.

I have found network television to be the most hostile environment for SF. It seems it makes people nervous. I realize that they want mainstream audiences, but I resent being treated like a second-class citizen by network execs. We are not some kind of nerd class that lives underground and never pokes our noses out. We work, we socialize, we contribute to society, we watch TV and, more important for them, we consume. Yes, executives and marketing people, we buy stuff too. We are intelligent consumers who watch an alarming amount of television. However, we are going to cable more and more as broadcast television turns its back on us. The only place on open-air television we find welcoming to our tastes is syndication. It is thanks to syndication that *Star Trek* finally has found security and has let shows such as *Babylon 5* and *Highlander* find a haven. I wonder if *Star Trek: TNG* would have become the hit and big moneymaker it has for Paramount if it had tried network TV again. Unlikely.

There is so little that is new or unique on television. It seems that if we want something, we have to fight for it. So I'm fighting for *VR.5*. If fans of the show would write to Fox and ask them to keep the show on the air, maybe it would help. Write to John A. Matoian, Fox Entertainment Pres-

ident, Suite 900, Beverly Hills, CA 90213. If enough of us speak up, they will give it another chance. Then, when the time comes, actually watch it. Also write to John Sacret Young c/o Fox, telling him to fight for *VR.5* and to take it to syndication if necessary. Come on, gang, give me a hand.

Ceara F. Connelly
P.O. Box 27103
Akron, OH 44319

CAVE EXPLORERS?

...What are *Star Trek: Voyager* fans called? "Spelunkers" or "Spelunkies?" Yes, I am one of the *Star Trek* fans that is tired of seeing a starship crew explore every cave in the Delta Quadrant of space. I am still wondering why Janeway could not hold any services for her dead in the first episode. Well, it was only her first officer, doctor, chief engineer, helmsperson, nurse and countless others who were killed.

Janeway's compassion escapes me. Let me praise Genevieve Bujold, who felt *Voyager* was not up to par and left the show.

Let's look at Janeway's negative actions. She loses her starship in space. She allows most of her key personnel to be killed and the rest of her crew to be kidnapped. Who can look at "Caretaker" and say it is quality?

Is there a Genevieve Bujold Fan Club? If so, I wish to join.

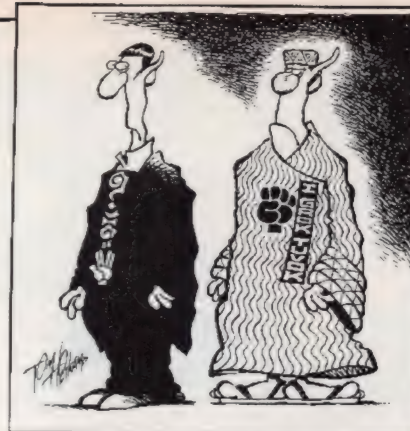
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PRECINCT REPORTS

...I wanted to spend a moment talking about a show which I feel has been undeservedly overlooked, Gerry Anderson's *Space Precinct*. I am a big fan of science fiction and will watch just about any film or TV show with an SF theme—at least once. When I first saw a new series was starting on Channel 11 here in New York, I was skeptical but decided to set the VCR timer (it's on at 2:30 a.m.) and take a look. Ever since then I have been hooked, recording it every week and eagerly getting up to watch the show the next morning. The only other show I currently watch with such regularity is *The X-Files*.

What continues to amaze me is the conspicuous lack of recognition by the media, yourself included, of the existence, let alone the superior quality of the show. As a police show, I would put the quality of its scripts equal to anything I have seen on *Naked City*, *Hill Street Blues* or *Law and Order*. As an ensemble cast, I believe this group of actors is as cohesive and well-defined as those on highly-regarded shows such as *M*A*S*H*, *The Dick Van Dyke Show*, *The Mary Tyler Moore Show* and *Barney Miller*. As a science fiction show, I would say it's the best one I've ever had the pleasure of watching. I started with *Voyage to the Bottom of the Sea*, *Lost in Space* and *Star Trek* in the '60s; went through *Battlestar Galactica*, *Buck Rogers in the 25th Century* and *Space: 1999* in the '70s and '80s; and into *seaQuest*, *Earth 2* and the *Star Trek: The Next Generation* trio in the '90s.

I've watched all those shows, and many others that got much more print space, but haven't felt this enthusiastic about a show since I watched *Fireball XL-5* as a kid. For example, when *The Next Generation* was in first-run status, I regularly watched it and *Deep Space Nine*. However, repetitive storylines and overused plot devices (plus a lot of simply bad scripts) made me realize, even while



Art: Tom Holtkamp

the first run of shows were going, that the show was a less than stellar effort. Once *TNG* was over, I figured that out of seven seasons, I would be hard pressed to come up with a single season's worth of quality episodes. Although I still buy books based on the original series, I've stopped watching anything tied to the current *Star Trek* Universe. I don't care what happens to *DS9* anymore, and if it didn't have the *Star Trek* name in front of it, I think *Voyager* would have been cancelled after the first couple of episodes. I know it's the Paramount Network's flagship, but I found it to be inferior as a TV show to *Platypus Man* and *Marker*—two of UPN's other first-season shows which were cancelled.

So far as comparing *Space Precinct* to past imports; two other British shows, *Red Dwarf* and *Blake's 7*, which you have devoted considerable print space to, I found them cold, uninvolved and boring.

I hope I've aroused your interest enough to do a write-up on it in your magazine. I regularly

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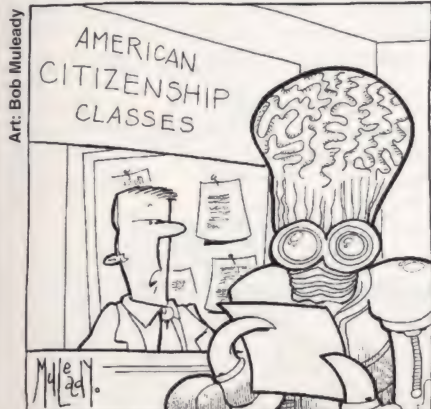
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Art: Bob Muleady

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"THOSE STUPID CASTAWAYS! DON'T THEY REALIZE, THAT IF THEY KILLED GULLIVAN, THEY'D BE RESCUED RIGHT AWAY!"

watch *The X-Files*, but I would gladly see a couple less articles on that show to see some columns printed on *Space Precinct*.

Anthony L. Marshall
12 Grasmere Court
Staten Island, NY 10305

Not covering *Space Precinct*? In the immortal words of Sam Goldwyn, "include us out" when it comes to that accusation. *STARLOG* first previewed Gerry Anderson's project long ago—when Anderson first conceived it as *Space Police*—back in *STARLOG* #125. After it finally sold to TV, Anderson discussed the show last summer in *STARLOG* #205. Series star Ted Shackelford was featured in issue #208 in a profile timed to the series' premiere. And after much effort, we were able to interview co-star Rob Youngblood (see *SF EXPLORER* #10, now on sale).



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...There is a factual error in *Audiolog* of issue #217. It states:

"The honor went instead to John Williams' *The Reivers*...reputed to have brought the composer to Spielberg's attention, leading to their first pairing on *Jaws*."

Steven Spielberg and Williams' first pairing was on *Sugarland Express* in 1974. *Jaws* came out in 1975.

Christopher Haviland
623 Dory Lane, #K212
Altamonte Springs, FL 32714

...In *STARLOG* #218, there is an article on the actor who played Belloq in *Raiders of the Lost Ark*, Paul Freeman. In the article, his first name is referred to as Henri, a mistake repeated in *Liner Notes*. Belloq's first name is Rene, not Henri. I have checked my copy of the script for *Raiders* to make sure. Please see page 61 of the script.

MSTieMom
via the Internet

MOON MISSIONS

...Mind if I share a few thoughts about *Apollo 13*? I've seen a lot of movies this summer, but none match the sheer intensity and drama of *Apollo 13*. This is a truly incredible film. I am not easily "moved" by a movie. *Apollo 13* accomplished this. Even knowing the outcome—that the astronauts would return safely—something which would normally be a death-knell for a movie, did not hinder this film one bit.

It seems everyone's talking about another Oscar for Tom Hanks. Maybe so, but there should be an Oscar for team effort here. Hanks was not that much of a standout. Instead, he was part of an excellent ensemble cast which included Bill Paxton, Kevin Bacon and Ed Harris, whose portrayal in *Mission Control* should not be overlooked. Ron Howard has put together one fine film.

I was alive when the events of *Apollo 13* happened for real, although I was only 10 at the time. My father was in the newspaper business, so we heard a lot about it, and I had been a close follower of the space program since the early *Gemini* missions. The movie *Apollo 13* was both a look back and an update for me. You don't remember a whole lot when you're 10.

But there's something more significant to *Apollo 13*, and it comes in the closing words of Tom Hanks (Jim Lovell), who, speaking from a present-day perspective, remarks, "Sometimes I still look up at the Moon in the evening sky, and wonder when we'll return." At least he said *when* and not *if*. This one quote should be a rallying cry for space exploration.

The nation was galvanized by the events of both *Apollo 13* and *Apollo 11*, the first successful lunar landing. Since that time, we've become a nation divided—divided into a miasma of spoiled, selfish, special-interest groups that can't see beyond their own petty needs and desires, and for whom words like "honor," "glory," "grandeur" and "sacrifice" have no meaning. NASA's budget is a bare fraction of what it once was.

To take a look at the history of this planet is to see that exploration is a significant part of the human spirit. We need to continue that, and space, while not necessarily the *final* frontier, is certainly the most awesome laid out before us. We need to be out there. We need to return to the Moon, and go beyond. We can't stay in the cradle and just orbit the homeworld every so often.

So what can be done? Well, as far as those special-interest groups are concerned, fortunately some of them are devoted to returning us to space. I'm a member of both the Planetary Society and the National Space Society, both of which have voices in Washington, as well as the scientific and

educational communities, two *vital* realms for this country that get sadly overlooked, mistreated and mismanaged.

There's the usual lines of "write your congressman," but hey, it works! It can't hurt! Those senators and representatives are supposed to be there for *us*, but they need to know we're out here!

Space should not be the exclusive territory of science fiction. It does not belong to Captains Kirk and Picard, or Luke Skywalker and Han Solo. We can and should be out there as well, discovering the *real* wonders of the cosmos, live and in person.

Sometimes I'm asked if I would travel into space. If, given the opportunity, I would go to the Moon, knowing the risks, knowing the dangers, would that be something that this 35-year-old graphic artist would be willing to do? Hey, just hand me an astronaut suit and point me to the launchpad. Life itself is a risk. It can also be an adventure. And the greatest one is *out there*.

Thomas Wheeler
7887 N. La Cholla #2154
Tucson, AZ 85741-4357

...Thank you for the article on *Apollo 13*. Kudos to Imagine, Ron Howard, Brian Grazer, Tom Hanks, Kevin Bacon, Bill Paxton, Gary Sinise, Ed Harris and the rest of the cast and crew for *Apollo 13*. I had read *Lost Moon* and had seen the PBS special, *Apollo 13: To the Edge and Back* prior to seeing the movie, and was curious as to how close to actual events the movie would stick. Almost exactly, as it turns out. One of the actual astronauts, Fred Haise, quoted in a newspaper article, stated how one of the dramatic moments in the film was total fiction, but that knowledge doesn't really detract from the movie.

Actor Bill Paxton commented once that he worried that in *ALIENS*, the audience would be only too happy to see his character, Hudson, buy the farm, because of all the Marines who survived the initial onslaught of the aliens, he was the one who showed the most fear. But in reality, his character turned out to be one of the most popular, because the audience could identify with someone who was really afraid in a situation that warranted it.

This is also true for *Apollo 13*. We know, in reality, that the astronauts in *Aquarius* did not turn on each other or bicker among themselves while cooped up in the LEM (they were not the kind of men who would, otherwise they wouldn't have been chosen to be astronauts in the first place), but having such a scene in the movie was invaluable in getting the audience to identify with the characters. The real astronauts' self-control, focus and bravery in any situation is beyond reproach and also beyond the layperson's ability to identify with. But again, this is a movie, and the decision to insert such a fantasy scene was brilliant.

Apollo 13 is a movie. In reality, Jack Swigert was the pilot, and his voice announced the return of *Odyssey* to Earth, not Jim Lovell's as portrayed in the movie. (It was, after all, Tom Hanks' movie.)



ELEPHANT HALLOWEEN PARTIES.

It was a shame to see the employees of Grumman portrayed as they were. That was a disservice to the hundreds of Grumman employees who raced into work after the disaster to see if they could be of help. And it was, after all, Grumman's homely little LEM that performed beyond the designer's specs. The movie practically begged the question: *How many people can be shown acting above and beyond the call to help rescue the astronauts?* In the movie, the answer was *not very many*, or that would tax the audience's "get real" quotient. But the reality was that many, many people did just that, believe it or not. The reality of that mission was even more intricate and incredible than could be shown in two hours and 15 minutes.

The movie was superbly done and well-paced. It definitely was not a vacuous *Speed* as far as summer movies are concerned, but that's a mark in *Apollo 13*'s favor, especially as it is a true story. The movie is for the thinking members of the public, to be sure, but during my numerous viewings, the children who were in the audience seemed to enjoy it as well. *Apollo 13* bears up under repeated screenings due to the understated acting of Tom Hanks and cast (it takes more than one viewing to get the nuances present in their performances) and the exquisite care taken to reproduce the atmosphere and mood of the period.

Apollo 13 has also ruined for me any existing and future movies that might be based upon the space program, because I now will expect these productions to live up to its standards of accuracy. The movie also made it easy to get drawn into the suspense and tension simply because of Imagine's decision to reveal how they actually shot their weightless scenes. Knowing that the actors involved were actually risking life and limb (heading over the parabola and for the ground at 500 mph in the "Vomit Comet") and that some of them were all too aware of their mortality (e.g. Kevin Bacon and Gary Sinise) made the weightless scenes that much more compelling. The lift-off (while a special FX masterpiece and combined with a rousing score) conveyed the real-time physical brutality of lift-off even more so than actual documentary footage I have seen.

Again, congratulations are due to the cast, crew and company. I hope those who actually lived this incredible adventure feel they have been cast a bouquet.

Lisa Ponce
Address Withheld

...In Kim Howard Johnson's article on director Ron Howard and his latest film *Apollo 13* (STARLOG #217)—which opened, coincidentally in the same week the U.S. space shuttle *Atlantis* docked with the Russian *Mir* spacecraft, another step on

the way to establishing an international station in orbit—the cinematic lunar mission mishap and *The Right Stuff* are inevitably compared. It's natural. Both are, in my opinion, exemplary films. *Apollo 13* apparently already has garnered Oscar support in certain critical circles. Both share a common subject matter, namely astronauts and the space program; both are firmly rooted in journalism and the history books, and both have Ed Harris in their respective casts. He plays John Glenn in the Philip Kaufman release and, in a fine performance, is the steely mission control honcho in *Apollo 13*.

I agree with Howard, however, in determining his new film as dissimilar to the celluloid paean to Chuck Yeager and the Mercury astronauts, to the extent that one movie won't easily be mistaken for the other. *The Right Stuff* covers a huge chunk of political and historical ground over a span of years, thus is unable to avoid a somewhat long (over three hours running time), disjointed and episodic narrative. Moreover, the backdrop of flight testing, test pilots and Yeager's landmark excursion into the unknown with the *X-1* brings the movie closer in spirit to something like David Lean's *Breaking the Sound Barrier* than to *Apollo 13*.

A likelier kin is Robert Altman's *Countdown* (1968). The lunar mission in this instance is wholly fabricated, first formed in novelist Hank Searls' imagination. Here the American space program is pressured by the Russians into making a drastic shortcut. The movie's tone and flavor are so authentic, its details so plausible, that it parallels, in a number of respects, Ron Howard's space adventure. Consider the untimely replacement of crew members, coordination problems in the simulators, lack of training time, resentment among the astronauts, concern among wives and family mem-



bers, technical exposition through public relations and press conferences, various crises in Mission Control, the consuming compulsion to complete the mission and so on. The fatal problem with *Countdown* is that the future caught up with it all too quickly. The year was 1969, when man set foot on the Moon. Pre-*Godfather* stars James Caan and Robert Duvall are utterly convincing in their buzz cuts, heading up a fine cast, but the outmoded technology and the transpiration of real-life events render the film a curiosity today.

Finally, *Apollo 13* is, for a summer movie, a reality check, a nuts-and-bolts alternative to cartoon physics and the absurd spandex superheroics of thinly disguised merchandising machines and franchise operations. It restores the proper perspective of space, distorted by fanciful SF extravaganzas, as an exciting and lethal place in which to work and live. It's also a fine tribute to the men and women whose courage, dedication and commitment made the US space effort a success story.

Al Christensen
Tacoma, WA

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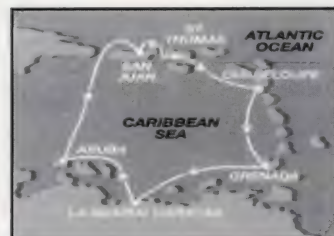
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Art: Neil Gustavson

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Louise Jameson

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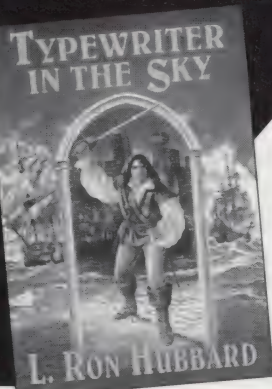
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FROM THE BRIDGE

Science: The Propeller

There isn't a scientific bone in my body. In high school, I took a year of chemistry, but that's as close to a lab smock as I've come. Over the years I've been involved in many jobs, many projects and many different fields—but none could be truthfully called *science*.

Yet I am a life-long, dedicated, passionate fan of *science fiction*, and the first word of that term implies a passion for research, discovery and progress. That's me! I suspect that *all* fans of science fiction are fascinated by the workings and the benefits of science—even if we don't understand the details.

The dictionary defines science as: "a branch of knowledge or study dealing with a body of facts or truths systematically arranged and showing the operation of general laws." OK, but let me define it in simple terms I can relate to: "Science is what propels the human race forward."

Whether we are sending probes into distant space or observing microscopic details within our own bodies, the quest for knowledge is the most noble characteristic of the human experience. Science involves our exploration of existence, and the more we understand existence, the better we exist. It's a trite expression, but *knowledge is power*. To me, scientists are far more important than priests or politicians in terms of their value to human culture and to our future. Scientists are heroes.

Often in science-fiction stories, scientists have been shown as misguided—or mad. Indeed, there is a necessary obsession that drives scientists through years of slow, difficult, concentrated research. This obsession tends to disconnect them from everyday life and make them eccentric and possessed. But this obsession is what leads to brilliant, original thoughts and new discoveries.

Although I am not versed in science, I am fascinated with scientific discoveries. I scour newspapers, magazines and TV programs for news of breakthroughs, because they never fail to make me feel hopeful and positive. Here, for example, is a sampling of recent scientific news:

Magic Ingredient: An automobile windshield that "washes" itself with sunshine could soon be a reality. Adam Heller, chemical engineer at the University of Texas at Austin, explained that titanium dioxide is a photocatalyst that strips organic matter from surfaces coated with it. The ingredient would add only a few dollars to the cost of a windshield. Walls could also be coated with this "magic" substance and remain bright and clean permanently.

Trauma Causes Brain Damage: When someone is in a physical life-and-death crisis—such as fleeing a mugger—the harm can be more than psychological. It is now believed that severe trauma causes permanent brain damage as well. During emotional crisis, the body suppresses less-urgent functions (ovulation, immune system reactions, growth, etc.) and turns all resources to survival. This action includes the release of chemicals that kill neurons in the hippocampus (a brain structure vital to learning and memory) if the quantity is excessive and the trauma is sustained.

Basis of Life: For the first time, a free-living organism has been precisely defined by the chemical identification of its complete genetic blueprint. The organism is a simple bacterium, but, like humans, it is capable of independent existence. Complete sequencing of the cell's DNA has given biologists deeper understanding of genetic survival strategies—a first step toward seeing what a living cell needs in order to grow, survive and reproduce itself. This has encouraged scientists in efforts to sequence the much longer DNA of higher organisms like humans. "I think it's a great moment in science," said Dr. James D. Watson, co-discoverer of the structure of DNA. Indeed, this is a landmark in the young science of genomics.

Fat Hormone Found: Discovery of a hormone that sets the level of fat in a body promises, at long last, a way to control weight. When an overweight person follows a diet effectively, the person still tends to return to a kind of "base weight"—a percentage of body fat that scientists now believe is established by this hormonal thermostat. It is believed that injection with additional hormone will direct the body to shed excessive, and harmful, fat.

It's not that any of these news items touch my life today. I'm not overweight or suffering trauma, and I don't mind cleaning my windshield with ammonia. It isn't *practical* need that makes me feel hopeful and positive when I read about breakthroughs.

What inspires me is the uplifting knowledge that such work is quietly going on. I am emotionally elevated when I become aware that we humans are capable of exploring the world around us and deriving knowledge that propels us forward. Amid all the tragic news of the world—the evil and the irrationality—it is crucial to remember that we are also good and intelligent.

Science fiction often tells us that tomorrow can be better than today. Science tells us that we are actually moving in the right direction.

—Kerry O'Quinn

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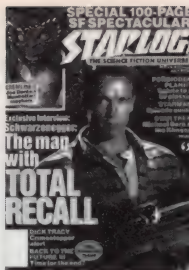
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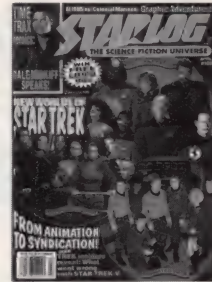
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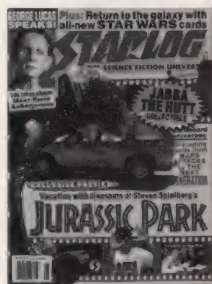
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William Alland 1.
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Species. \$7.

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#219 Alland 3. Writing
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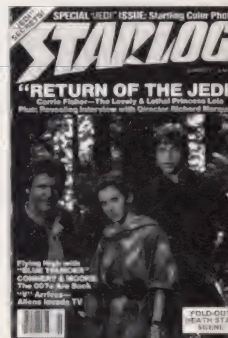
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INDEPENDENCE DATA



It's the world according to Brent Spiner:
Star Trek, star trips & starting over.

BY MARC SHAPIRO



Day, in which he appears in only a handful of scenes, is yet another step.

"In a way, this has all been a transitional step away from *Star Trek*," he concedes. "But I haven't really been that cautious in the things I've taken since *The Next Generation* ended. Everybody was asking me if I thought I was going to be typecast after *Star Trek* ended. Initially, I never gave that a thought. But then, I did and I thought, 'Gee! Am I going to be typecast?' But so far I haven't found that. Generally, what I have found is that if I go into an office to audition for something, they don't know who I am. It's like I'm the new kid in town and I'm starting all over again. In a sense, wearing the Data makeup and contact lenses for seven years has actually done me a favor.

"In the past year, I've done a bit of work, a bit of play and I've traveled a lot. I had the opportunity to travel all over the world to promote *Generations*. It was nice, because I haven't had the chance to do much of anything since *The Next Generation* started. I'm getting used to the idea of having some free time and I'm enjoying it.

"We're obviously going to be doing another *Star Trek* movie, and I'll probably be back in Data makeup by March or April," he continues. "But I don't really feel stressed at the prospect of doing it because, after seven years of working really hard, I had the luxury, over the past year, to *not* have to take everything that came my way. I could sort of pick and choose and just do the things that I thought would be amusing."

Generation Acting

The actor, in fact, is so stress-free that he does not flinch at the notion of *Star Trek: The Next Generation* continuing as an ongoing part of his life for years to come. "We're going to do another movie and probably another movie after that."

He's not comfortable with talking about the particulars of the upcoming *Next Generation* movie, now being written by Brannon

Hollywood producers may be losing sleep trying to find that elusive "Brent Spiner type." But if they are, it's news to Spiner.

"I don't know if there is such a thing," chuckles Spiner, dressed to the nines in nerd chic and a super-long grey wig for his role of scientist Dr. Okin in the alien invasion movie *Independence Day*, the new film from *StarGate*-masters Roland Emmerich and Dean Devlin that's now shooting for a summer 1996 release. "If there is such a type, I would love to know, because I think I would be right for those parts."

It has been a year since Spiner hung up his Data persona in *Star Trek Generations*, following seven years on *Star Trek: The Next Generation*. His transition back into the world of working actor has, thus far, been measured in small steps: Minor roles in *Kingfish* and the independent movie *Pie in the Sky*. Guest shots on the sitcoms *Mad About You* and *Dream On*. An appearance on *Deadly Games*. His stint in *Independence*

All right everybody, let's give Brent Spiner a hand! Not only has he survived seven years of gold makeup and contact lenses, but he even kept his sense of humor.





Deadly Games Photo: Copyright 1995 UPN

After his lengthy *Star Trek* stint, Spiner can proudly state, "I'm *not* looking to play normal human beings." A villain on UPN's *Deadly Games* is right up his alley.

Braga and Ronald Moore from a story they developed with Rick Berman. "To be honest, I don't know a thing about it. I don't know if I will have a bigger role. I had a pretty nice role in the last one and I'm pretty sure I'll have a nice role in the next one. What I do know is that since we won't have anyone from the original series in the movie, everybody's role will presumably be bigger and hopefully better."

In hindsight, Spiner has mixed feelings about *Star Trek Generations*. "Basically, I was happy, although I was *not* in total agreement with the way the powers that be chose to go with the first *Next Generation* movie. I thought *Generations* is where we should have gone *eventually*, but Paramount decided that's where the first movie should go."

Spiner reports, contrary to rumors, that the final season of *Star Trek: The Next Generation* was not any more emotional or stress-filled than the previous six. "It was just another season as far as we were concerned. We knew it was going to be the end, but it wasn't particularly emotional, because four days after we finished the last episode, we were already shooting the movie."

He turns reflective as he looks back on *The Next Generation*. "We did 178 hours of *Star Trek* television and a two-hour *Star Trek*

MARC SHAPIRO, *STARLOG's* West Coast correspondent, is the author of *The Long Run: The Story of the Eagles*. He profiled Kevin Costner in issue #219.



Looking back on *Star Trek Generations*, Spiner says, "Basically, I was happy, although I was not in total agreement with the powers that be."



Silly androids and smiling Klingons—what is this world coming to?

Design & Layout: Jim McLernon

movie. That's a lot of *Star Trek* and, in my opinion, 180 hours of *anything* is enough. But having the option to come back every couple of years and work for two or three months on a *Star Trek* movie...well, that's fine with me. For me, it's not so much a matter of keeping my hand in. *Star Trek*, for me, is just a good job and I feel pretty good about that.

"I've always looked at Data as nothing more or less than a really good acting job," he offers. "I know it would be nice for people to read that I'm a real *Star Trek* fan or that I'm really plugged into *Star Trek* on the same level that the fans are. But I'm not now nor have I ever been a *Star Trek* fan. For me, it was a very good job that I worked on 16-17 hours a day. *Star Trek* felt like a job, and that's all it has been."

Convention Stardom

During the television run of *The Next Generation*, the actor's non-fan approach mani-

fested itself in a much lower profile than other *TNG* cast members when it came to press interviews and *Trek* convention appearances. Spiner claims that was all by design.

"My feeling was that if you're the kind of actor I am, which is basically a character actor, I would not be served particularly well by exposing myself that much. I didn't really seek public awareness of myself, because I'm *not* a star-quality type of guy. People like Patrick [Stewart] walk into a room and you can't help but notice. I prefer to walk into a room and have *nobody* notice. I think it ultimately serves me better as an actor not to have people be too familiar with me."

And while he has occasionally hit the convention circuit, he claims in all candor that it isn't something that has limited his career options. "Conventions are made up of a very selective audience of people who are devotees of *Star Trek*. Conventions are not something that bleeds over into other areas of your career. It's simply something that's isolated into the



We, robots. Since the beginning of *Star Trek: The Next Generation*, Data has been slowly evolving, even going so far as to meet his own "mother" (Fionnula Flanagan).



Looking into the future, Spiner reveals, "We're obviously going to be doing another *Star Trek* movie, and I'll probably be in Data makeup by March or April."



"In a sense, wearing the Data makeup for seven years has actually done me a favor," Spiner explains. He has avoided typecasting.

convention hall you walk into that day. It's not like all the producers in Hollywood are going, 'Oh that's the guy who does *Star Trek* conventions.' *Star Trek* is not an industry show. It's not something producers and casting people watch. Hollywood producers don't even know about *Star Trek*. What I found when the show was over was that the rest of Hollywood thought I had been on vacation for seven years and wanted to know where I had been."

In terms of his current acting preferences, Spiner is adamant in saying that, much like his character in *Independence Day*, the more off-the-wall the better. "I'm *not* looking to play normal human beings. I'm looking for something with an angle to it. If it's a normal human being, my feeling is, 'Why me? Why should I play this part?' But if I'm offered something that's a bit unusual, I feel that I could spend a lot of time doing that."

His future plans call for writing, *not* directing ("I don't think I was put on this Earth to direct"), and acting, be it in science fiction or

any other genre. "I've never been a huge SF aficionado. If somebody hires me to do science fiction, I'll do the part. As far as I'm concerned, the fact that I ended up doing science fiction for seven years was purely an accident."

"I'm not now nor have I ever been a *Star Trek* fan."

Brent Spiner, ever the realist, is quite grateful for the exposure *Star Trek: The Next Generation* has given him. But he isn't one to ultimately get carried away with it. "I've been an actor since 1969. It's like a roller coaster. Sometimes it has been good and sometimes it has been not so good. I think one of the reasons I've been around this long and will probably continue to be around is




Spiner Photo: Jo Beth Taylor

"My feeling was that if you're the kind of actor I am," Spiner offers, "I would not be served particularly well by exposing myself that much."

that, as an actor, I've never been particularly hot. So, there's no fear on my part that I'm ever going to cool off."





Chris Carter
continues to believe
in his mission—
scaring the world.

"This is what I
always wanted
to be doing,"
states *X-Files*
creator Chris
Carter, who is
back calling the
shots for a
third season of
eerie
adventure.

X-aminations

By JAMES SWALLOW

When Chris Carter first began his quest to create "something very, very scary" for the Fox network in 1992, recalling the childhood nightmares inspired by the monster-hunting show *Kolchak: The Night Stalker*, he had no inkling that a new cult was about to be born. But Carter's journey to that point had been a

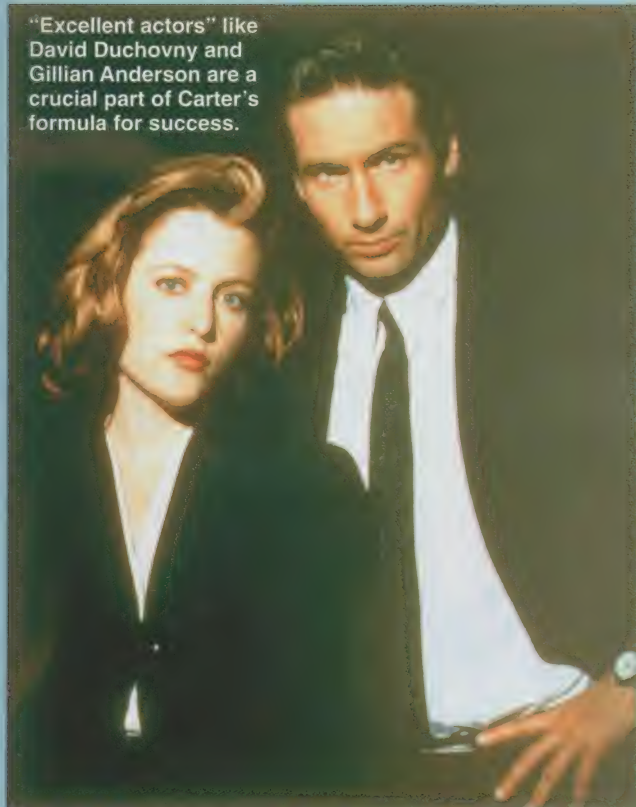
JAMES SWALLOW is a British writer. This is his first article for STARLOG.

long one, from surfing journalist to being recruited by Walt Disney Studios as a screenwriter. At Disney, he penned TV movies, pilots and sitcoms, and after some production experience, his success as a teleplay writer led him to a contract at Fox and an offer to create an all-new show for the fall 1993 season, *The X-Files*.

"This is what I *always* wanted to be doing," notes Carter. "When I came to Hollywood, I had a native talent for 'youth dia-

logue,' having spent so much time on the beach with that [surfing] subculture. It was something I could do and I became a little pigeonholed. People kept hiring me to do it." He used the opportunities to refine his screenwriting skills and watch for a suitable creative avenue to open. "When you first come to Hollywood, you're happy to be paid to write. I was just learning my craft, and finally I got a chance to do what I wanted to do. *The X-Files* is the result of that."

"Excellent actors" like David Duchovny and Gillian Anderson are a crucial part of Carter's formula for success.



Certainly, the show's blend of supernatural shadowplay and '90s angst is a far cry from bright Sunday-night laughs on the Disney Channel, and Carter's dream show wowed the critics and fans alike. But despite its fantastical leanings, the creator of *The X-Files* was never an SF devotee. "I never read the classic SF novels," he says, but then admits to perhaps having read "one of each" of Ursula K. LeGuin's and Robert Heinlein's works in earlier days. "I really *wasn't* an SF buff," and he adds as a postscript that he has "never watched an episode of *Star Trek*."

What was conceived as a program in the mold of classic exercises in paranoia like *The Invaders*, *Project UFO*, *The Outer Limits* and *Kolchak* has become a mainstream hit with enough impact to net Fox a slew of awards and widespread critical acclaim. It's telling when you consider that TV critics gave scant comment to *The X-Files* when it arrived in the traditionally barren Friday night slot, only to blast other shows a year later for their weak attempts to ape Carter's creation. While newer series seek to catch some of the same lightning in their bottles, *The X-Files* has made the grade first, tapping into the "conspiracy theory/end of the millennium" edginess of the viewing public. Carter was stunned by the show's meteoric rise to fame. "It's amazing to me; it still amazes me every day."

Season one saw Carter (who discussed the series in STARLOG #201) wearing many hats on the production staff, acting as executive producer while also scripting several episodes (the pilot, "Deep Throat," "Darkness Falls," "The Erlenmeyer Flask," "The Jersey Devil" and "Space"). Global fame chased the *X-Files* phenomenon as the show was syndicated internationally. "If there is one thing that gives the series a broad, universal appeal, it's that we're *all* afraid of the

same things. So what scares you in America scares you in Great Britain and scares people in Germany, Australia and in the 60 countries where the series is playing right now," notes Carter.

The pressure on the staff at the *X-Files* production office keeps pace with the show's ongoing applause. "In a way, it really hasn't dawned on me," Carter says, describing his response to the success. "The show found its way into many different areas and we're getting quite a bit of press, but to be honest it's still the same really demanding, hard job. It doesn't make it any easier—in fact, it makes it harder. The success is great, but the trick will be to keep reinventing the work that we do."

X-Scripts

Carter purposefully ended the first season with a crucial cliffhanger: the files were shut, Mulder and Scully split apart and the myste-

rious Deep Throat (Jerry Hardin) assassinated. Carter has noted, "You can't go too far—but you've got to go further than just 'far enough.'"

The second season provided no easy answers while turning the series' spotlight inwards, examining character and motivation more closely. The twists prompted by Gillian Anderson's pregnancy (Scully's abduction) and the return of Samantha Mulder (in the "Colony" and "End Game" two-parter) are

"I certainly have my ideas of how to do a companion piece for *The X-Files*."

only the beginning. "One of the most popular parts of the show are the 'Mulder and Scully vs. the Government' stories," notes Carter. "What the government knows that they're not telling them, the search for Mulder's sister, these all create those nice arc stories that give the show a backbone. It creates a sort of archaeological feel."

Carter worked once more on crafting many pivotal episodes in season two, including "The Host," "F. Emasculata" and the Scully-focused "Irresistible," as well as writ-



A Golden Globe Award for Best Drama is only one sign of the *X-Files*' success. "It still amazes me every day," says Carter (holding the Globe).



According to Carter, the repetition of certain story themes treated in new ways is a strength, not a weakness of the show.

ing and directing the tense hostage drama "Duane Barry."

Location and studio work began to show more scope—scenes in places like Puerto Rico, the New Mexico desert, the Arctic Circle (complete with nuclear submarine and more than 100 tons of real snow) and the North Sea portrayed a trend toward more

thought it would have a negative impact on their programming opposite *The X-Files*," reveals Carter.

Actor David Duchovny also lent a hand with ideas and input on "Colony"

esting stories well; we have very interesting characters played by excellent actors. I think that's the simple secret to it all."

The second season also found Carter teamed with writing partners from unexpected corners. David E. Kelley of CBS' *Picket Fences* came together with Carter to mesh their two series with stories of cattle-town weirdness in Wisconsin. "It came about in a strange way," Carter says of the idea. The *Picket Fences*/*X-Files* series crossover between the stories "Away in the Manger" and "Red Museum" sadly never really happened, when CBS refused to accept a Mulder cameo on the grounds that Fox's *X-Files* was a Friday-night competitor.

"We thought it would be the first cross-network cross-pollination, but it didn't work out that way. CBS

and "Anasazi." "David has a terrific story sense," Carter says. "He has good ideas. It's a nice way to hang out and spend time together and the show has benefited." While Anderson expresses an interest in producing rather than writing or directing, Duchovny is again ready to write. "It worked," says Carter of the partnership, "so why not try it again?"

Duchovny has made no secret of his opinion on the unexplained, which is poles apart from his believer alter-ego Mulder, and Anderson (who, by some strange quirk, also plays a viewpoint opposite her own) is much more open-minded. But what of Carter's thoughts on the weird and strange—what's his take on it all? "I'm a disbeliever, a skeptic



After a string of linked episodes which kick off the third season, Carter plans to get back to "telling good, scary stories."

"The show is a completely collaborative process."

exotic story locales, but the crew never actually left Canada. "Everyone kept saying, 'Let's do an episode in Hawaii!'" recalls Carter. Inventive use of CGI and composite imaging in the second-season finale "Anasazi" effectively created the illusion of Mulder's motorcycle ride through rocky deserts. "You'll never figure out how we didn't leave Vancouver."

On-the-street evidence of the ever-increasing appeal of *The X-Files* is something Carter encounters infrequently, thanks to his impressive workload. "I've been living in a time-war over the last three years. People ask me dates, they ask me to think back and it's all just one big blur! I haven't been able to step away from it enough to appreciate it." Can he describe what he sees as the essence of *The X-Files*, the draw for viewers? "I think it's really the secret to good television and good entertainment: We tell inter-



"David has a terrific story sense," reports Carter, who cowrote the stories for two episodes with his leading man.

tic by nature, but I'm desperate for a paranormal experience! I would love nothing more than to have something unexplainable happen to me and shake my faith." Recalling the wording on a UFO poster in Mulder's basement office, Carter feels that "Like Fox Mulder, I really *want* to believe, I *want* to have a religious experience."

Season two's intense finale "Anasazi" ended as a nail-biter, with Mulder apparently destroyed along with a boxcar-full of (allegedly) alien bodies, and a mysterious coded document capable of blowing the lid off the government's UFO coverups. "It's a cliffhanger, and there's a big dramatic question mark about what happened to Fox Mulder," says Carter. His whammy season ender brought in favorite supporting players like the ubiquitous Cancer Man, Byers, Langly and Frohike—the Lone Gunmen—Agent Alex Krycek (last seen in "Ascension"), Skinner and Mulder's father.

"We began season three with a big two-parter, which is a continuation of the season two finale. The question about Mulder's fate is answered in episode one, but we don't stop there—we follow that into episode two. I'm calling it the *X-Files* mini-series!" Beyond that? "For the rest of the year, we want to get back to what we do best, which is telling good, scary stories, and telling them in ways that are completely unfamiliar."

As for follow-ups to previous *X-Files*, Carter reveals, "We might surprise you with a sequel or two. We had a great success with the sequel to 'Squeeze,' 'Tooms.' I think you might see a sequel to 'Irresistible,' and there are a couple of others that I'm considering." Carter has written three of the first five episodes, directing the fifth show as he did in season two with "Duane Barry." "I'm superstitious!" he jokes.

X-Publications

The third year has introduced a corresponding increase in budget for *The X-Files*, although it's still much lower than those of its SF TV rivals (not to mention other FBI departments). "Our budget has grown; it's a little bit more expensive to do the show, but it's not like they're throwing money at us. We're still trying to do the same show for the same money, it just takes a few more people."

Detractors of the series have looked to the recurring narrative themes in *The X-Files* as a means to demonstrate the series' limitations, where story concepts fall into set categories: UFO tales, monster stories, conspiracy yarns. "We're going to try to break out of that mold," Carter announces, but he doesn't see it as a limitation. "The paranormal is the paranormal. UFOs are UFOs. Those are the staples of the show. Those stories are the lifeblood of the show, but we'll come at them differently."

"We'll tell stories about ESP, reincarnation, psychokinesis, any of these things that have become the most identifiable part of paranormal, unexplained phenomena. We will use those things, but use them in different ways. You will see themes, but you will also see them treated in new ways. I think this is

what *really* distinguishes the show [from its competition]."

From the series' inception, Carter has had a very clear view of not only the direction the show should take, but of the characters who populate it. Many TV series owe their success to a single-minded creator in control, but Carter maintains that he doesn't subscribe to that method. "I discuss everything with everyone. The show is a completely collaborative process that I try to keep a great overview on—there are so many talented people who work on the show and who have made it a success. Everyone has input, and I just try to make sure that it all integrates into the vision that I originally had."

thought that turned out well." He points to "Sleepless," "Irresistible," the "Colony"/"End Game" two-parter, "Fresh Bones" and "Humbug" as good *X-Files* fare. "The second season was filled with terrific shows."

Like any hot entertainment property, *The X-Files* has created a wave of merchandising for devotees eager to proclaim that they trust no one. Alongside such mundane items as T-shirts and mugs are licensed novels from HarperPrism and a comic book series from Topps (which is also introducing a licensed magazine).

Charles Grant penned the first two novels, *Goblins* and *Whirlwind*, which both earned a mixed fan response. Carter spent some time

Fans of particular episodes in the first two seasons take heed, "We might surprise you with a sequel or two," Carter hints.



Looking back over his work to date, Carter sees several episodes as standout hits. "From the first season, I think 'Beyond the Sea' was just a wonderful piece of dramatic work," Carter says of the story featuring Brad Dourif as a death row inmate with a special relationship to Scully. "It worked for me on every level. It was extremely well done and I was very proud of that."

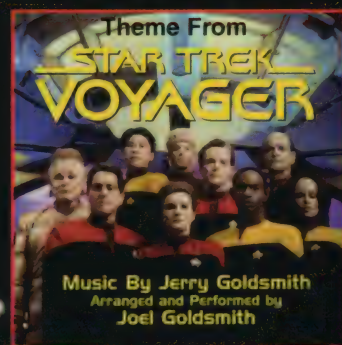
With the second season fresher in his mind, Carter names several year-two shows as favorites. "I really liked 'Duane Barry.' I

with Grant, "trying to explain who the characters were," but, in the end, Grant departed.

To replace Grant, Carter auditioned several writers before finally settling on Kevin J. Anderson, the author of the *Star Wars Jedi Academy* trilogy (STARLOG #199). "I think Kevin is going to be great," says Carter. "He's very hard-working, very organized and he has done quite thorough and elaborate outlines of the books, something that Grant would not do." Anderson's first book,

(continued on page 64)

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Heroic Passings

John de Lancie reflects on the life & untimely death of *Legend*.

By JOE NAZZARO

John de Lancie is philosophical about *Legend's* passing into TV history.

Yes, *Legend* is officially cancelled," sighs John de Lancie, who co-starred in the Western fantasy adventure with Richard Dean Anderson (STARLOG #216). Anderson played Ernest Pratt, a dime novelist who creates a heroic literary alter-ego named Nicodemus Legend, while de Lancie was Janos Bartok, an eccentric European inventor, whose elaborate devices provide a bit of science-fictional assistance.

Sadly, even Bartok's most inspiring creation wasn't enough to save *Legend* from an untimely end. After a handful of episodes, UPN axed the show, along with all its other programming (except *Star Trek: Voyager*). The decision wasn't universally popular with many critics, who felt that *Legend* hadn't really been given a chance to find an audience, or with cast and crew, who pretty much felt the same way. Just ask the outspoken de Lancie, who has never been afraid to voice his opinions.

"I don't think that *Legend* was the absolute greatest show on television," says de Lancie, "but I certainly don't think that it was a show that if you stacked it up simply on merit, *should* have been cancelled in comparison to, not only the shows that have been given much longer to find their audience—we were given three episodes—or the shows



that it has been replaced with, which are pretty dreadful."

Longtime STARLOG readers will probably remember that in previous interviews, de Lancie has made a point of preferring anonymity to regular work in series television. That attitude still hasn't changed much, but then again, a high-quality project like *Legend* doesn't land on one's doorstep every day.

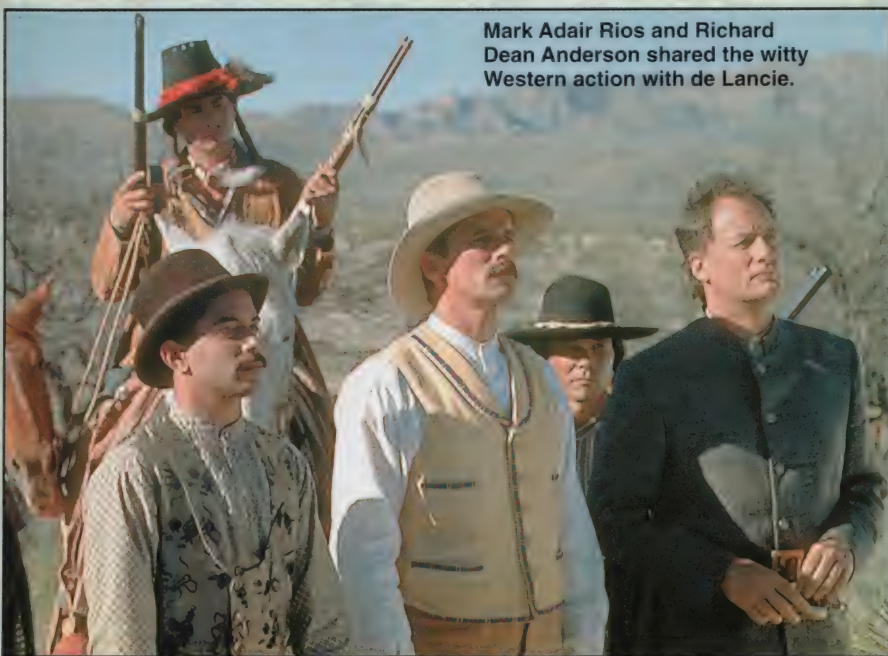
"It's a tough go, being a regular on a series, and more often than not, you're not in control of whether the material is any good. It's like fishing during the pilot season; there's a feeding frenzy that takes place, and your line is out there like everyone else's, and maybe you end up catching something. Well, in that frenzy, you're not always sure whether you caught something you really want. That's why I've been somewhat reluctant in the past about pilot season.

"I've done eight or 10 pilots in the course of the last 15 years, and I can't say that I would have been happy if all of them went; as a matter of fact, there were a couple that I was praying *wouldn't* go. That's a negative investment of time which sometimes comes back to bite you. There's a friend of mine who was on a show who said, 'This is perfect, I'll make the up-front money, and it will never go. It's just some ridiculous show about an alien puppet.' That became *ALF*, and she was stuck with it, and wasn't happy about that. Certainly when *Legend* came around, I was very anxious to get it, because I immediately recognized it as something *worth* doing."

The Hero at Sunset

De Lancie has no difficulty recalling what originally attracted him to the colorful role of Bartok. "From my point-of-view, I thought of it as being the best role in the series, but more to the point, I thought it was a terribly well-written role. The enjoyment of working on well-written material is so rare that it was

Mark Adair Rios and Richard Dean Anderson shared the witty Western action with de Lancie.



"Every once in a while you get *Raiders of the Lost Ark*," says de Lancie, "but for the most part, you get *Judge Dredd*." In *Legend*, the adventure worked.



really something that I, and frankly, many other people, jumped at the opportunity to do when they saw the material."

A major acting challenge for de Lancie to overcome was creating a convincing, if not entirely 100 percent authentic, accent for the European scientist. "The accent was something that was written in," he says. "When your first lines in a show are 'I am Janos Kristoff Bartok, late of the University of Budapest, and the Western Union Laboratories in New York,' you can't be saying it like I've just said it. Nor can you say, 'In my country,' and get away with absolutely no accent; at least I didn't think you could."

The actor (also profiled in STARLOG #206) admits that a good part of Bartok's believability as a character was tied to how convincing his vocal inflections were on screen. "I was very concerned about that. I don't consider myself to be Mr. Accent, but I like to think I came up with something that was OK. There are people out there who could have done the accent better than I did. It's a classic actor's quagmire: You have to be very concerned about what you can do with an accent on a TV show, because unlike a movie or a play, you're not dealing with two hours. You're dealing with two, possibly three or four years, and you just can't come up with something that ends up being grating.

"I personally felt it was important that the character have an accent, and I had to come up with something that I could live with, but

more importantly, that the audience would hopefully live with and accept. It's part of the character's baroque-ness, and it was really more of a task than anything else. The acting was not a big deal, it wasn't all that arduous, but coming up with an accent that was fairly consistent, when I didn't have an opportunity to really rehearse or say the same lines with the same accent more than once, was difficult. I think I was fairly successful, but I know my accent wasn't *precisely* dead-on."

Dialect notwithstanding, de Lancie also relished the opportunity to develop other areas of his character. "I had a lot of input, not necessarily into what I said, although I improvised a fair amount—sometimes to their distraction—but I certainly had some input into the level of enthusiasm that I tried to bring to the character. I happen to like characters or acting that looks like it's really invested, and that's a choice you have to make. Other people on the show made different choices, but I tried to make the choice where everything was terribly important, very optimistic, and 'You'll see, everything is going to work out!' Those were choices that came from the actor."

One of de Lancie's regrets about the series is the lack of rehearsal time for key scenes. With scripts that relied so heavily on well-written dialogue, the actor feels that extra rehearsals would have honed the performances to an even greater level.

"We rehearsed as much as we could," says de Lancie. "One of the things that I think was most apparent about the show, aside from the fact that it was well-written, was that it was exceedingly well-shot. *Legend* looks really good, but that came at a price: If you're going to have a show that's well-lit, you must take the time to light it well, so if I have any regrets about it, I wish that we had more time to rehearse.

"What we were doing was *very* ambitious. We were on sets that were always on a new location. There was never a lighting package that allowed us to walk, as we did on a *Star Trek* set, from one lighted environment to another. We were always re-lighting and finding new and efficient ways to do the same thing, and that became very arduous after a while, and some of the hours we put in were really quite extraordinary. Again, like the accent, you're talking to somebody who would be happy to almost always rehearse. There is a point where there can be too much rehearsal, but I don't think it was something we ever suffered from."

The Hero in Twilight

Despite *Legend*'s somewhat lackluster viewing figures, de Lancie says the press was favorably disposed toward the series. "The critical response, of which I have all the reviews, was about 85-90% either very good or good. The only review I recall as less than one would have wanted was the *Los Angeles Times*, which has a reputation for being particularly difficult."

Unfortunately, UPN seemed to look solely at the ratings when they decided to bring an end to *Legend*. "My sense is that it had more to do with some internecine machinations than it did with the show *per se*. What those issues were, I was never privy to. In the end, it's only going to be gossip, and the people



"When *Legend* came around, I immediately recognized it as something worth doing," de Lancie declares.

"I certainly had some input into the level of enthusiasm that I tried to bring to the character," de Lancie notes.



It's always possible that Q will return to the *Star Trek* Universe.

who you would have thought, and certainly I would have thought, would know, didn't. Even [executive producers] Michael Piller, Bill Dial and Rick Anderson were perplexed by the decision. It's done now, and somebody knows why, but I'm not that person."

Looking back at *Legend*'s short-lived 13-episode season, de Lancie reflects on some of the series' more memorable installments. "There were actually two episodes that stand out in my mind as high points," the actor affirms. "One is easy to understand, because it's an episode that my character was very prominent in ['The Gospel According to Legend,' with Robert Englund as a Bible-thumping, fire-and-brimstone preacher], and I particularly liked it because it was *about* something. In this case, it was the idea that religion and the Bible can be used as a weapon, although the person wielding the weapon, interestingly enough, was not religious as such. The religious power was actually being controlled by a mercantile element that was using it to create all sorts of havoc. The idea was that an industrialist had gotten wind of the fact that my character was coming close to perfecting some sort of cloud-feeding device. Because they were making a fertilizer with a drought-resistant element, they were really against the invention, so they employed a charlatan preacher to whip the community up against me, and essentially burn me out. One of the scenes in that episode was almost a homage to *Frankenstein*, where the mob takes over.

"That was the first episode that I thought was very good, and it was actually the one broadcast in a different time slot. After they cancelled *Legend*, Michael Piller was able to convince UPN to have the show aired right after *Voyager*, which had always been his original intent. It was a bit disingenuous, throwing a bone to him, because they said, 'Sure, we'll do that,' but they were only going

to do it for one night. UPN did, in fact, get good numbers on that episode, but they still cancelled the show.

"The other episode I thought was even more to the point," de Lancie continues, "was the show about a dinosaur hunt ['Bone of Contention']. That one was particularly good, although it was a bit difficult to follow, and if there were any critics of the story, I would say they were accurate about that.

"What I remember most about it is that was the episode we were shooting on the day we were cancelled. In fact, we were actually in the middle of the dinosaur scenes at the time, and I just thought to myself, 'Here I am, looking at this incredible set!' That dinosaur was a real one brought in from the Natural History Museum in Los Angeles. I felt this

"I don't think *Legend* was a show that should have been cancelled."

was the type of show that exemplified why, as a kid, I got involved in all of this; my enjoyment of the movies, and so on.

"I was really sad that we were working on something like this, and literally nobody knew we were shooting this episode; it was almost a secret. The publicity people hadn't done anything with it, and as I was looking at that dinosaur and the wonderful lighting, the cave and the chamber, I thought this was really a shame, because nobody else was doing this stuff, and where are our kids going to be able to get it from? Yes, every once in a while you get *Raiders of the Lost Ark*, but for the most part, you get *Judge Dredd*, and certainly television isn't doing anything at that level, a \$2-million show, with that type of fantasy ele-

ment. Those were two episodes that made the biggest impression on me."

Since the show's cancellation, de Lancie has kept busy with a number of diverse projects. After finishing *Legend*, he flew to Aspen to narrate a concert version of Ludwig von Beethoven's *Fidelio*, and is now back in LA developing a new SF project with Leonard Nimoy. "It was my idea, and I had it last October when he and I did *War of the Worlds* [for NPR], but I had to step away from it for six or seven months while I did *Legend*. Rene Auberjonois is going to be involved; there's going to be quite a number of us involved. I'm obviously being obtuse right now, but I'll be able to talk about it once we start production."

Currently, he's filming a supporting role in the Michael Keaton cloning comedy *Multiplicity*, directed by Harold Ramis.

Of course, there's also Q, the omnipotent entity that de Lancie created on *Star Trek: The Next Generation*, who's still floating around the *Star Trek* Universe. Q could appear on *Voyager* (which stars the actor's old friend, Kate Mulgrew), another episode of *Deep Space Nine*, or even the latest *Trek* feature; one never knows where and when the macrocosmic meddler will pop up.

As for the possibility that Janos Bartok may return to his laboratory in the future, John de Lancie says—albeit regretfully—that the chances of a *Legend* revival are fairly remote. "Oh, sure, there's talk about resurrecting *any* show that gets cancelled; I've been through it on a number of occasions, but the chances of it happening are very slim.

"In this case, I would say they're *non-existent*, and that's too bad. You can't convince people to buy something they don't want to buy. Even if you tell them it's good for them, that's still not going to do it." ★



Sheriff Woody & Buzz Lightyear come to life in history's first fully computer-generated animation adventure.

BY DARCY SULLIVAN



Tou're going to hear and read a lot about *Toy Story* this month. You'll hear that every one of the movie's 1,500-plus shots is completely computer-animated, making this the first full CGA (computer-generated animation) feature film in history. You'll hear about the landmark alliance between Disney, the doyen of animated features, and Pixar, a Northern California house owned by Apple cofounder Steve Jobs that, for CGA, is the pixel of the litter. You'll hear a great deal about the technology that puts Sheriff Woody, a pull-string cowboy voiced by Tom Hanks, and Buzz Lightyear, a spaceman action figure with Tim Allen's tonsils, through their digitized paces.

These are all part of the *Toy Story* story, but there's another element that goes well beyond high-res gee-wizardry and corporate synergies. Simply put, *Toy Story* is an ode to toys. As such, it's designed to appeal not only to animation buffs and Disney stockholders but to anyone who ever straightened out a Slinky or overcooked a Creepy Crawler.

"A spaceman and a cowboy—what opposites!" exclaims director John Lasseter, who sought to make *Toy Story* a mismatched buddy film in the classic mold.

Just ask director John Lasseter about his favorite toys and watch his eyes mist over. "I was really into G.I. Joe and Hot Wheels," rhapsodizes Pixar's VP of creative development. "I had a pull-string Casper when I was a little kid. I still have it, but it's a bit brown now."

"Andrew Stanton [a character designer and one of *Toy Story*'s co-writers, who also include Joss Whedon of *Speed* and *Buffy the Vampire Slayer*] would tie a G.I. Joe to a rock on the beach as the tide was coming in and shout, 'Tell us where the treasure is!' One time he gave a G.I. Joe an M80 as a backpack and yelled, 'Run, Joe, run!' He blew Joe up."

Remember that M80—it'll come up later. And bear in mind that, however gobbledy the gook gets about shaders, digitizers and rendering, the people who made *Toy Story* are basically folks whose love for Gumby and Lincoln Logs runs deep. Their job with this film is to marry that warmth and affection to CGA technology, as surely as old-fashioned Woody and space-age Buzz come to bond.

Toy's Story

Toy Story isn't Pixar and Disney's first dance—they shared a special technical Academy Award in 1992 for their joint invention of CAPS, a computer animation post-produc-



Design & Layout: Jim McLernon

Sheriff Woody, meet Buzz Lightyear, your new rival for the position of favorite toy of a boy named Andy in *Toy Story*.



As far as he's concerned, Buzz Lightyear is a Space Ranger exploring a strange, new planet. Boy, is he in for a surprise. . .

tion process. There are other crossovers too: Lasseter worked at Disney a dozen years ago, and other Pixar staff also switched from Mickey to the mouse. Though Disney approached Pixar for the current collabora-

tion, both companies had something big to gain. Disney got a foothold on animation's next stage. Pixar got a coach as it moved from the novel-

ty of CGA commercials and award-winning shorts (including "Luxo Jr.," "Knickknack" and the Oscar-garnished "Tin Toy") to its first full-length film.

"The mindset of feature films is very different from that of shorts," says Bonnie Arnold, who co-produced *Toy Story* with Pixar's Ralph Guggenheim and was associate producer on *Dances With Wolves* and *The Addams Family*. "It's like running a marathon and a sprint—you wear the same clothes and shoes, but you pace yourself totally differently."

Toy Story got started around 1991, when Disney and Pixar inked a three-picture deal, and was greenlighted in 1993. Disney originally suggested it be a musical, an idea Lasseter nixed. Instead, he got composer/songwriter Randy Newman to score the film and compose three songs, which play over key sequences.

In the story, Woody and Buzz are at the center of a world "where toys are like adults whose *job* is being a toy," says Arnold. "They come to life when people aren't around."



In the world of this film, "toys are like adults whose *job* is being a toy," explains producer Bonnie Arnold, here with fellow producer Ralph Guggenheim.

DARCY SULLIVAN, California-based freelancer, profiled Dan Brereton in *COMICS SCENE* #48.

Can an old sheriff learn new tricks? He'll have to when Woody and Buzz fall into the clutches of Sid, a violent neighbor kid, and must work together to escape.



"Woody belongs to a little boy named Andy, along with some new and traditional toys, including a Slinky dog, Mr. Potato Head, a Tyrannosaurus rex and a piggy bank named Hamm. In this world, the worst time for toys is Christmas or a birthday—that's when toys can get replaced.

"As the film begins, Andy's family is getting ready to move, and it's his last birthday in the current house. Woody, the top toy, is trying to calm the other toys, telling them nothing's going to happen. Then, Buzz Lightyear happens, causing all kinds of pandemonium. Woody gets his pull-string in a

From sketch to rough polygon form to final rendered image, each frame of *Toy Story* involves countless man and computer hours.





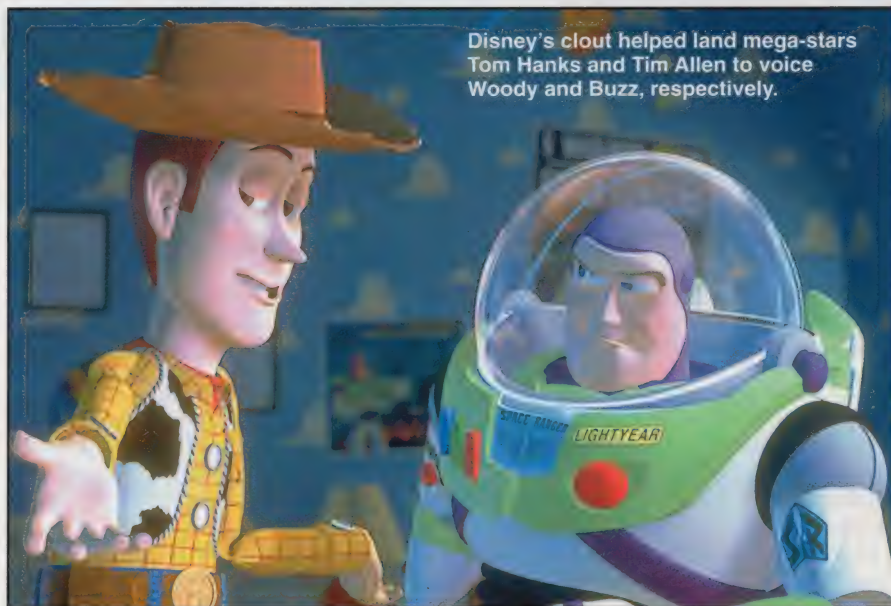
Who would you expect to voice a huge Tyrannosaurus but... Wallace Shawn? Jim Varney is Slinky, his appropriately-named pal.

knot, because Andy might like Buzz better than him."

Arnold prefers to end her summary there, adding just, "It's a Disney movie, so of course it has a happy ending." But before Woody and Buzz become buddies, a few shocks lie in store. A jealous Woody pushes Buzz out a window, starting their perilous adventure outside Andy's house. Buzz—who believes he's an authentic space ranger, not a toy—learns the truth in a painfully funny way. Both characters figure in a show-stopping chase meant to one-up the climax of Nick Park's claymation classic *The Wrong Trousers* (a big fave at Pixar).

"The film's story came in a roundabout way from 'Tin Toy,'" says Lasseter, "where we had created a world where toys are alive. We wanted it to be a strong character film, but we were looking for something different than what Disney usually does. We hit on the buddy picture, and watched a lot of classic examples: *The Defiant Ones*, *The Odd Couple*, *Midnight Run*, 48 HRS., *Lethal Weapon*."

The buddies were to be an old toy and a new toy, but not quite the Woody and Buzz who cavort across the screen. "Originally, Woody was a Charlie McCarthy-style ventriloquist's dummy, and Buzz was a wind-up toy," Lasseter explains. "But then I started thinking: If one of my boys had an absolutely favorite toy like Woody, what toy would make him forget about that toy? A tin toy



Disney's clout helped land mega-stars Tom Hanks and Tim Allen to voice Woody and Buzz, respectively.

wasn't really it—naturally, it would be an action figure."

Buzz's rebirth begat Woody's reconceptualization as a cowboy doll: "One aspect of buddy pictures is that you need to establish that the characters are as opposite as possible," says Lasseter. "A cowboy and a spaceman—what opposites!"

And then there's Sid, the toy-brutalizing bully from whose clutches—and dog, Scud—Woody and Buzz must escape. Sid has plans for Woody. Remember that M80?

"Everybody knew a kid who loved playing with toys in a destructive way," says Lasseter. "Sid's that kind of kid. He's only evil from the point-of-view of the toys. He's kind

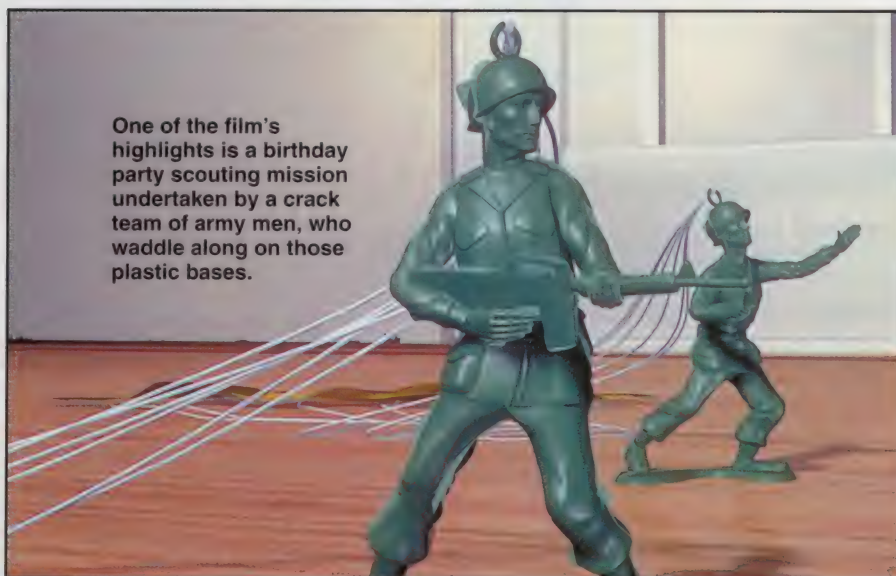
of mean to his sister, but he's not out to take over the world or anything. But to a toy!? As one of the characters says, 'He tortures toys just for fun!'"

This toy's-eye view reflects the film's M.O., says Lasseter: "We're trying to show things people can relate to, but in a way they've never seen before. For example, we all had little green army men, because they were so cheap, but in this film we portray them the way we all wished they really were—like special forces Green Berets."

Since the story involved classic toys as well as fabrications, Pixar sought permission from toy companies. Most said yes, a couple said no. "Mattel turned us down for the use



"To be a computer animator, you have to be half artist, half scientist," observes supervising animator and story man Pete Docter.



One of the film's highlights is a birthday party scouting mission undertaken by a crack team of army men, who waddle along on those plastic bases.

of Barbie," Lasseter says. "They weren't interested in us giving Barbie a personality, since they feel every girl puts her own personality into the toy."

"Hasbro turned down our use of G.I. Joe, because we were planning to blow him up with an M80. We didn't think we had much chance with that one. So we came up with our own: Combat Carl."

CGA Story

Once the story was settled upon, character sketches and storyboards began to take shape while voice actors were cast and recorded. Disney's clout pulled an A-list ensemble led by Hanks, Allen, Jim "Ernest" Varney (Slinky), Don Rickles (Mr. Potato Head), Wallace Shawn (Rex), Annie Potts (Bo-Peep) and John Ratzenberger (Hamm). The actors recorded their parts separately in Los Angeles, save for a couple of joint sessions with Hanks and Allen.

"They all improvised a bit," says Arnold. "Tom did a lot. And John Ratzenberger came up with a lot of great lines for Hamm." The

actors were also videotaped, so that the animators could later play off their motions.

In all, the recording sessions stretched over a period of two years, as scenes were refined and retakes required. This added to

T "We were looking for something different than Disney usually does."

Q **U** **I** **S** **T** **O** **R** **Y**

the difficulty for the actors. "Tom Hanks pulls so much from the costume, the sets, and his interaction with other actors," says Lasseter. "In this case—his first voice work—it was just him in a recording studio, with the script pages stapled to cardboard so they wouldn't rustle, and a big old microphone hanging there."

"The best direction I could give him was to paint a picture in his mind. I would say, 'You are in Sid's room, the mean kid who has been torturing you the last couple days is asleep on the other side of the room. You are trapped in this milk crate and you're trying to convince Buzz to come over and get you out, but he's just found out he's a toy and he has completely given up on life. It's dark, outside light is coming through the window, and it's raining—everything's very blue.' Then, he would start working with the scene, like a sculptor working with a block of marble, chiseling away."

Meanwhile, back in Northern California, the film's art director was fleshing out Lasseter's ideas for the film's look. Ralph Eggleston seems a bit of an odd choice for the job, given that he describes himself as a "computer retard. I had no computer experience whatsoever," he admits, "which I think is part of the reason I was hired. If you have any pre-conceived ideas about what a computer could do, that could be limiting."

Like most of the film's participants, Eggleston's work ranged from the big-picture to the nitty-gritty. In the former camp was figuring out how to pitch each scene's emotional level—"I like to work from the emotion," he says. The detail stuff ranged from "texture maps" showing where the walls should be scuffed in Andy's house to Eggleston's thorniest dilemma: "Weeds! I had an idea about how to do the weeds in

With over ten times more computer images than *Jurassic Park*, *Toy Story* is another giant leap forward for computer graphics in the entertainment industry.



Sid's backyard, and it became a manpower issue. A set dresser spent three days planting 5,000 weeds by hand, and it didn't come out right. We ended up designing [with technical artists Loren Carpenter and Mitch Prater, and technical painter Tia Kratter] a map showing where the weeds should be highest and lowest. We spent a week figuring it out."

Weeds you may not notice, but Eggleston is candid in addressing what could be the film's weakest visual link: the stylized look of the human characters. "That was a problem from the beginning," Eggleston confirms. "We thought we could stage around the humans initially, but unfortunately we couldn't. I say unfortunately because, for all the work we put into them, the humans fall flat. Everything else is so believable, and when you see the people, it's jarring. In 75 percent of the cases, the people look really great, and the other 25 percent I'm not that comfortable with." Eggleston shrugs. "Next time we'll do better."

Representing the next stage in the realization of *Toy Story*, modeler and associate technical director Eben Ostby is more sanguine. Maybe it's because his own familiarity with computers—his office hosts one of Pixar's large SGI workstations, its widescreen monitor layered with overlapping application windows—tells him just how advanced *Toy Story* is compared with standard CGA fare.

"Warmth is very important in a feature film," he contends. "If it all looks like

Reboot, people won't be interested very long. To keep things rich and warm, there are several ways to attack it. On this film, the main thing is the visual complexity of the image. You make sure there's enough going on that when your eye strays across the image, it's not just flat.

"We made two rules for this project: Nothing should ever stop moving and noth-

ing should ever go completely black. You never go all the way to the limits of dullness—even if there's a minor character in the background, it should be moving, just like in a live-action film."

Ostby demonstrates the visual-richness point by indicating how he digitized sculptor Shelly Daniels Lekven's model of Scud, Sid's malicious mutt (picture a deformed Spuds



"John Ratzenberger came up with a lot of great lines for Hamm," reveals Arnold.



Who's the last actor you'd think of as personifying a child's plaything? Why, Don Rickles, of course. He's on hand as Mr. Potato Head.



Rounding out the cast of supporting toys is Annie Potts as Bo-Peep.

McKenzie). "First, I gridded him," says Ostby, indicating the interlacing lines drawn all over the model. "Then, I sampled each grid point." He touches a pen-like wand to the model, transferring the information to his computer's TET software, a Pixar digitizing program. "Then, I stitched all these grid points together into a hopelessly seamless mesh of data."

On Ostby's screen, this mesh replicates the grid he has drawn over the model. It looks complicated—indeed, there are 4,498 grid points defining Scud—but Ostby says that figure is "reasonably economical."

"The humans and the toy faces were all done this way," Ostby explains. "The rest of the characters and the props were done other

ways, including using a computer-aided design package called Alias."

The next step is adding controls that define how Scud can move. "In some systems, any model can do anything," Ostby says. "We try to simplify the animator's job, to give them the necessary motions and no more."

Even those "necessary motions" can add up: Pixar's Bill Reeves says it took him four-to-six months to build the digital model of Woody and add 432 animation controls, as well as Woody's "shaders." Each shader determines the texture and color of a given surface—say, the weave pattern on Woody's plaid shirt. "You write the shaders independent of the lighting," Reeves explains, "and

you write the way it will react to different kinds of light. For example, under the black light in Sid's bedroom, Woody's eyes, teeth and vest all glow purplish."

Sometimes this detail thing got a little hairy. As the film's technical director, Reeves had to figure out how to realize FX like the reflection on Buzz's helmet: not just a glint, but an actual reflection of his environment. "I told John, 'This is going to be nasty—it's in every shot!'" recalls Reeves.

Lasseter has his own favorite design detail concerning Buzz Lightyear. "If you look closely," he confides, "Buzz has '© Disney' embossed on his butt."

End of Story

Turning these complex bundles of digital shapes, shaders and movement controls into lifelike characters required more people than Pixar originally thought. The animation staff bloomed from 12 to 27 in number, supervised by Pete Docter, whose office is a playpen of rubber monster toys, cartoon art and exotic albums. His soul may be that of a hipster, but Docter admits that "to be a computer animator, you have to be half artist, half scientist. In traditional animation, you can get a lot of 'feel' in the drawing—here you have to analyze that feel and put it in the computer."

This is Pixar's first film with dialogue, which makes things a tad different. "When you're given the dialogue, your timing is done for you," Docter says, and then demonstrates how. The software on his system has represented a line of Tom Hanks' dialogue—"Buzz, look out!"—as an oscillogram, a



Art director Ralph Eggleston was responsible for the look of the film, right down to the placement of computer-generated weeds.

wavy line on chart paper like the recording of a lie detector. "It shows me that the 'B' of 'Buzz' occurs on frames 40-41 of the scene," says Docter. From this detailed tracking of the dialogue, Docter prepares a thumbnail sketches of the action, and then begins animating using "polys"—incomplete versions of the digital models, made up of geometric shapes—polygons. These stand-ins let Docter work more quickly, since the models' memory-hogging complexity slows his computer down.

"I animate the body motion first," he says. "You should be able to express the characters' attitude that way, before you even get to the face." Once in the facial region, Docter has to make Woody's expressions look convincing. "If you just turn up the edges of the mouth for a smile, it looks animated," he says. "So I'll do things like give him a little cheek puff as well." In fact, Reeves says Woody was changed from a ventriloquist's dummy to a pull-string doll in part because the up-and-down dummy mouth wasn't expressive enough.

Docter says he watched many of Hanks' recording sessions and films for inspiration when animating Woody. One Hanks mannerism that makes its way into Woody's repertoire is "a little head wobble Tom does—we used that a lot." Another motion guide, for Woody's floppier scenes, was a Raggedy Andy-style doll Docter constructed: a bizarre homunculus with long denim limbs, a plastic Fred Flintstone doll head and tiny Gerber baby shoes. "I even got Tom Hanks to sign it," smiles Docter, exposing the signature on the bottom of the doll's shoe.

Such low-tech props were grist for an extremely hi-tech mill. Pixar's proprietary animating software MENV fills in the frames between the so-called "key frames," but the animator sets the parameters. For example, Docter may simulate the blurring "streaks"



Videotapes of the actors performing their lines aided the animators in capturing just the right expressions for *Toy Story's* computerized characters.

that occur on film during fast live-action. He can also control the movement of any image between two points, stretching or condensing tangents on a mathematical matrix to define the speed of the motion at each point.

This work takes time, both for the animator and the roomful of 117 stacked Sun SPARCstations that have run 24 hours a day for months, "rendering" the art. (Rendering, committing computer imagery to film, is a Pixar specialty—they developed the Oscar-winning RenderMan software.) Shots vary in their complexity, but a relatively simple one—say a two-shot with Buzz and Woody—gets animated at a rate of about six seconds a week, says Docter. It then goes to the "Render

pains to explain that this film is all about story and character, not disc drives and technical hot-dogging. Pixar even passes out background sheets boasting that the film's 112,000 CGA frames took 1,000 gigabytes of memory to store and 500,000 machine hours to render, compared to the mere 8,600 frames, 100 gigabytes and 40,000 machine hours required for the dinosaurs in *Jurassic Park*.

These numbers show *Toy Story's* historical significance: It's the test balloon for CGA as a film-sustaining process, as opposed to a film-enhancer as in *Jurassic Park*, *Casper*, *Jumanji* and other special-FX feasts. This is the first full CGA film, Lasseter says, "because five years ago getting the amount of computer power needed would have been economically unfeasible. We've done 1,560 shots in 77 minutes over a two-and-a-half-year period, and we've done it with 110 people. It's remarkable that we were able to do that."

Providing that *Toy Story* is a Disney-sized success, expect the CGA floodgates to open. Even Reeves—who oversaw the development of Pixar's MENV software and says, "This film is much richer than I would have imagined two years ago"—laughs when asked if it will look primitive in 10 years. "Oh, yeah. In two years!"

He should know: Insiders say that while *Toy Story* capitalizes on everything Pixar learned from its shorts and commercials, the next film will take a big leap forward. That project, they imply, will make *Toy Story's* toughest challenges—like the black-light effect and the digital maneuvering required to make smoke and haze look real—seem like kids' stuff.

In the meantime, John Lasseter is taking a boyish delight in resolving *Toy Story's* final, non-technical details. So long a toy fancier, he's micro-managing Disney's conversion of Woody and company into real toys. "They keep putting the '©' on the bottom of Buzz's foot," he says. "And I keep saying, 'No, put it on his butt. That's where it belongs.'" ★

"Hasbro turned
down our use of
G.I. Joe, because
we were planning
to blow him up
with an M80."

Farm," where each frame can take between three minutes and six hours to render.

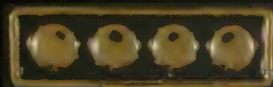
Technical tricks save time and make the process work, but Docter emphasizes that he and his crew are animators, not programmers. "We're from hand-drawn or stop-motion animation, and we then learned to use the computers," he explains. "Our real skill is in acting, making something look like it's alive on the screen. That's harder than the computer stuff."

Wander the halls of Pixar, stepping over the mounting piles of prototype *Toy Story* toys, and you'll hear this notion repeated almost mantra-style. Everyone is at great

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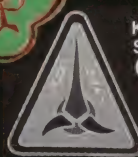
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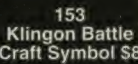
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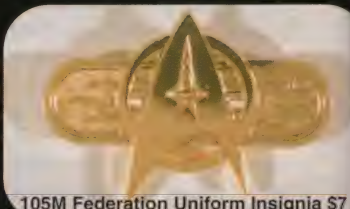
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Pondering the scripts' quality, Barry Morse was happy to flee Moonbase Alpha.

By STEVEN ERAMO

SPACE REFUGEE ALPHA

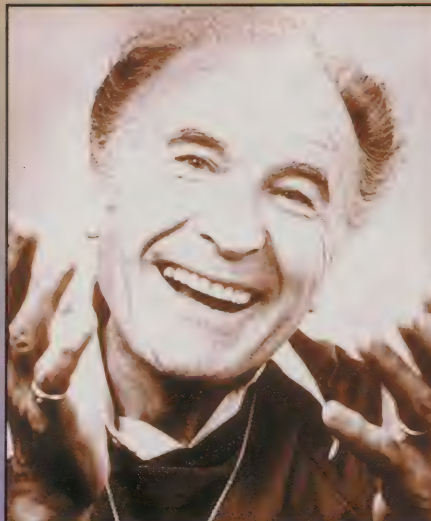
As Professor Victor Bergman in *Space: 1999*, Barry Morse (left) was stuck on a runaway moon with Barbara Bain and Martin Landau.



It was Lord Lew Grade, chairman of ITC (Independent Television Corporation) and Britain's foremost television mogul, who first approached actor Barry Morse when casting Professor Victor Bergman in *Space: 1999*. Morse found the offer tempting, but ultimately, his ride through the cosmos was a bit bumpy.

"I remember thinking, 'Well, I don't know very much about science fiction, and truthfully, I'm not all that interested in it,'" says Morse. "I met with the people involved, producers Gerry and Sylvia Anderson, and my colleagues, Barbara Bain and Martin Landau. We had meetings about the series and I very quickly realized that there really wasn't much in the scripts that gave any clear indication as to what the characters were about.

Selected Photos: Courtesy Barry Morse



"The script for the first episode, 'Breakaway,' had almost no explanation about the background of these people. At one of the earliest meetings, I said, 'Look, could we spend a little time talking about who these people are? What their general characters and personalities are? Perhaps a little about their background: what their parentage was, where they went to school, what tastes they have,' and so on.

"Well, they seemed not to be really interested in that very much. They wanted to talk about the clothes we were going to wear, because they were all going to be designed by some fashionable ladies' designer. It was

"My favorite role is always the next one," notes Morse, who has played more than 2,000 parts on stage, film, television and radio.

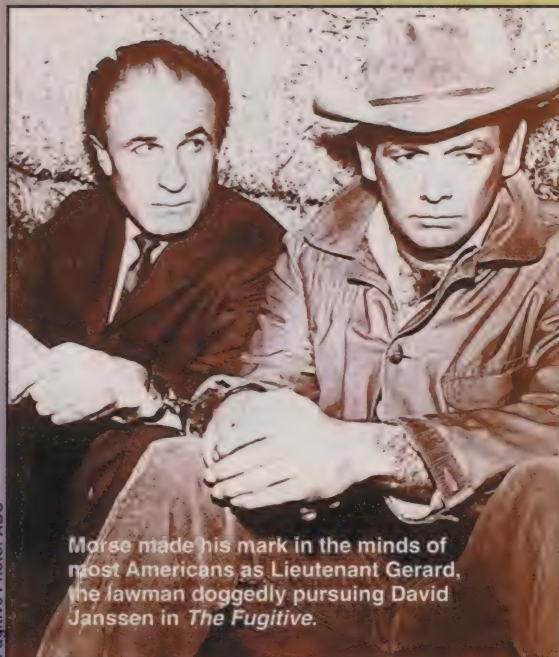


"Scarcely any attention was paid in the scripts to the real character of those people in *Space: 1999*," says Morse.

none of my business, of course, but privately I thought this was very silly. As you saw, what we wore in *Space: 1999* were simply carbon copies of what had been worn in umpteen other science fiction shows and did not show any vestige of originality."

It was Morse himself who gradually built up a background for his character. While this information was never incorporated into any of the scripts, it did give the actor something upon which to base his performance. "I came up with the idea that Victor Bergman had come to England as a refugee child during the reign of the Nazis, and that he might have originally been Austrian or Czechoslovakian," the actor recalls. "I built up a whole character based on that and the idea that, being somewhat older than almost all the other people on the space station, Professor Bergman could also be described as a kind of space uncle."

"Scarcely any attention was paid in the scripts to the real character of those people in *Space: 1999*. Unfortunately, in my opinion, although immense attention was paid to the special FX—the models, explosions, all that—hardly any attention was paid to the actual human characters. Good dramatic material is made up out of the perplexities, conflicts, hopes and aspirations of human beings. Good dramatic series and presentations are *not* made up out of collisions and explosions; that's just child's play."



Morse made his mark in the minds of most Americans as Lieutenant Gerard, the lawman doggedly pursuing David Janssen in *The Fugitive*.

Young Actor

Traveling through space on a runaway moon wasn't even a glimmer in the actor's eye when he was born in London's East End on June 10, 1918. He began his education at a London Council elementary school, but soon opted for the unconventional and rougher classroom of the city streets. "The school I had to go to was run in rather primitive ways. When the teachers discovered that

I was left-handed, instinctively and naturally, they would beat me to try to force me to write and work with my right hand. When I asked why, they beat me even harder. They were very ignorant and barbaric people, but one mustn't blame them."

When he was 14, Morse secured a job as an errand boy, delivering samples to potential customers of a glass manufacturing company. One day, while making a delivery, he saw a poster announcing a free public performance by the graduating students of the Royal Academy of Dramatic Art (RADA).

"I knew *nothing* about acting or the theater," confesses Morse, "having never seen or read a play. I had occasionally been to the movies and a great actor of that time, of course, was the Englishman Charles Laughton, whom I had seen playing all sorts of marvelous parts. I knew he had been trained

"I really don't have a very high opinion in regards to the quality of *Space: 1999*."

at the Royal Academy of Dramatic Art, and I thought that if I went along to watch these performances by graduating students, I would be seeing embryonic Charles Laughtons. Along I went on the appointed day and, to my great astonishment, discovered that most of them were quite terrible. I didn't think they were *any* good at all. How arrogant of me as a youngster of 15!"

This performance prompted the young Morse to apply to RADA for an audition. Much to his surprise, he won the principal scholarship and became the youngest student ever admitted to the school. During his final term, he won the BBC Award and played the title role in a production of Shakespeare's *Henry V* staged in honor of the Royal Academy's then-patron King George VI. In 1936, Morse secured his first professional job as the understudy to the lead in *If I Were King* at the People's Theatre. One night, when the star fell ill, Morse went on. "I had to make my first entrance on the stage riding a pure, milk-white horse—very impressive."

Over the next four years, Morse worked with several repertory companies throughout England and made his first appearance in a London West End production of *School for Slavery*.

Early television work for the BBC began in 1937 and three years later, he began making a name for himself as a character actor in such films as *When We Are Married*, *Daughter of Darkness*, *Thunder Rock* and the Will Hay comedy *The Goose Steps Out*, alongside fellow newcomer Peter Ustinov. During this time, on March 26, 1939, the actor married Sydney Sturgess, an actress whom he had met during his stint in repertory theater.

"We're now approaching our 57th wedding anniversary, something of a record, I think, for our trade," says the actor proudly. "We had our first baby in 1943, a boy who, unfortunately, died in infancy. Our second child, Melanie, was born in 1945 and our third, Hayward, was born in 1947."

Morse traveled to Canada in 1951 and there continued honing his skills as an actor, director and occasionally writer. He also journeyed to Mexico, Australia and the United States. By the early '60s, he appeared steadily in American productions, guest-starring in such TV series as *Dr. Kildare* (as a Romanian drug smuggler) and *Wagon Train* (as a drunken Irish journalist).

He also made an early visit to *The Outer Limits*. "Controlled Experiment" cast Morse and Carroll O'Connor as friendly and decidedly ungreen Martians who land on Earth to make a thorough scientific investigation of a murder. "This episode was designed as a pilot for a proposed series," Morse reveals. "Carroll and I, along with the young man who wrote and directed it [*Outer Limits* creator/executive producer Leslie Stevens], thought it was a marvelously prosperous and inspired idea for a series. Unfortunately for us, there was another series about to go on the air called *My Favorite Martian*. Because of that, our pilot was never picked up. It would be interesting to reflect, wouldn't it, on what would have happened to Carroll O'Connor on the one hand and to me on the other if it *had* been made into a series."

Relentless Nemesis

Morse found his next long-term acting assignment much more terrestrial in nature. Throughout his time in the United States, he had often worked for producer Quinn Martin. In 1963, Martin began considering possible leads for a project he was producing called *The Fugitive*. His search ultimately led to Morse.

"One day Martin asked me if I would be interested in playing a recurring role in a new series for which he was about to make a pilot. I asked, 'What sort of thing is it?' and he said, 'Well, I'll get them to send you a script and then let's have lunch tomorrow and discuss it.' They sent me this script about this heroic doctor who's falsely accused of his wife's murder and the rather enthusiastic police lieutenant named Gerard who chases after him," he says, smiling.

"Well, I thought, 'They can't mean for me to play a character like this, so totally and typically United States.' You notice I don't say American—to me there is no such country as America; it's a continent which comprises a number of countries. It seemed to me that these characters were both essentially products of the United States, and I didn't think he had meant that. It turned out when we had lunch



Years before venturing out into *Space*, Morse was the youngest student ever admitted to the Royal Academy of Dramatic Arts.

the next day that he did, and I undertook the task of playing this character of Lieutenant Gerard."

For the next four years, viewers eagerly tuned in to watch as Gerard doggedly chased his fugitive from justice, Dr. Richard Kimble (the late David Janssen). While the series was new to television viewers, it was actually an old story with a new twist.

"Here's a little inside information about *The Fugitive* and its structure," reveals

two principal characters are similar to those in *The Fugitive*, the policeman being Javert, played in the original movie by the great Charles Laughton. The name Gerard is not unlike the French name Javert. Not many people used to know, but a good many more now know, that *The Fugitive* was based on *Les Misérables*."

Although it took nearly four years for Kimble and Gerard to see eye-to-eye regarding the murder of the doctor's wife, Morse instantly got along with Janssen and remembers the actor with great affection. "I came to know and become very fond of David. I think he regarded me as a kind of proxy uncle, or, perhaps, parent because I was a good deal older than he. The interesting thing was, of course, that we didn't actually meet in the working sense all that often. Whenever Gerard turned up in a script, David would be off and running somewhere else. The number of scenes in the whole series in which we actually played together were relatively few. In fact, David was always rather relieved to see me show up, because it would usually mean he would have a day or two off.

"David was a delightful fellow and a very skilled actor. He had much greater skills as an actor than people gave him credit for. My personal feelings were that his true range of gifts was never sufficiently used. He had a wonderfully ironic and wry sense of humor about the world in general and about himself in particular, and I always thought that he really ought to have been playing parts that were played by actors such as Cary Grant. Unfortunately, no one ever used his skills, or at least they didn't use them sufficiently."

In 1973, while visiting his children back in England where they were following in



When approached to join the *Space: 1999* cast, Morse was reluctant. "I don't know very much about science fiction, and truthfully, I'm not interested in it," he said.

Morse with a twinkle in his eye. "Nowadays, everybody knows about the wonderful musical based on the 19th-century novel by Victor Hugo called *Les Misérables*. In this story, the



Morse admired his cast mates, including Bain, Landau and guest stars Christopher Lee (left) and Roy Dotrice (center). "They were all very good-natured and gifted people."

their father's footsteps at RADA, Morse was asked by Roger Moore to appear in an episode of Moore's TV series *The Saint*. This marked the resumption of Morse's English

"We only had this one script to work on and *nobody* had a very clear idea as to what their characters were meant to be. I thought that the quality of the writing and overall

thought was unusually effective was 'The Black Sun,' in which it seemed likely that Moonbase Alpha was going to be swallowed up entirely and we were all destined for oblivion.

"We pretty much improvised a good deal of that episode," says Morse. "I recall one particular scene where Martin Landau and I were sitting on the steps in the main control room, drinking brandy and thinking about what it was going to feel like to be carried out into oblivion in the next minute. That scene had a certain amount of human value—no explosions," he laughs, "just two human beings."

"Professor Bergman could be described as a kind of space uncle."

"There was another episode ['Space Brain'] which involved soap suds. There was supposed to be something encroaching on the Moonbase which took the form of a kind of overloaded washing machine, more or less," he chuckles. "It had to be shot with all these bubbles and foam, which had to be pumped into the set."

"We did the first take and this foam gradually spread onto the set and filled the whole of the Moonbase. The director cut and said, 'All right, now, take two,' and everybody all looked very blank because no one had thought how we were going to get all these soap suds out of the set. It took hours and hours, the result being that by the time we came to take two, we realized that we could not stop for anything. Whatever happened, we had to keep going."

"Take two began and they started pumping in all the soap suds. Unfortunately, when the young clapper/loader—that's the boy who does the clapper board—came in front of the camera and said, 'Three-eighty-nine. Take two,' and did his clapper, he slipped on this foam and fell to the floor. Well, being the good technician that he was, he stayed put because he knew that if he got up, he would spoil the take. So, we went on playing this wretched scene whilst he was being smothered by the soap suds and foam, scarcely able to breathe. Thank God, he did survive and we all had a good laugh about it afterwards."

Space Character

Due to *Space: 1999*'s setting, the majority of filming was usually confined to a soundstage. A normal day began very early, at 6:30 or 7 a.m., and lasted until late at night. "We hardly ever saw the light of day," says Morse. "At one point, we asked if we could just have *one* episode where we went outside. They came up with a script, 'Full Circle,' which was shot just at the back of Pinewood Studios in Black Park. We all looked forward to this but, you guessed it, when the time came to shoot it, we had a period of almost incessant rain in England. We were out in the teeming rain all day, every day, as long as we shot that episode. After that, we were glad to get back in the studio again."



The second year of *Space: 1999* found Professor Bergman gone. "We more or less mutually agreed that I wasn't going to go any further with it," Morse reveals.

career and resulted in his being cast as a regular in two other crime drama series from Lew Grade's ITC, *The Adventurer* with Gene Barry and, later, *The Zoo Gang* with John Mills, Lilli Palmer and Brian Keith. After his work in the latter series, Morse found himself at Pinewood Studios outside London filming the first episode of *Space: 1999*.

production in general really left a lot to be desired on *Space: 1999*."

Morse and the rest of the cast spent over a year floating through the cosmos while filming the series' first season. Although Morse feels the scripts were generally inadequate, he does recall one adventure on which he particularly enjoyed working. "An episode I

According to Morse, the cast was more interested in clothing their characters in designer costumes than fleshing them out as people.



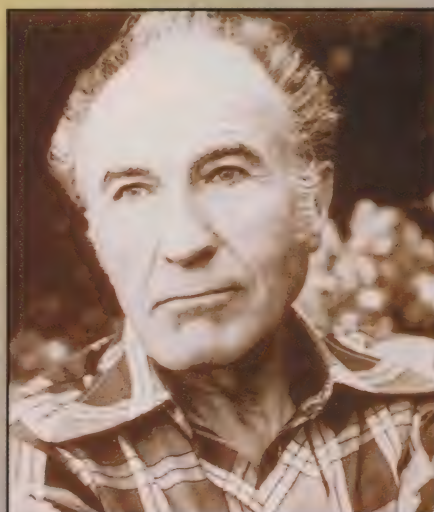
The actor has nothing but praise for his fellow *Space: 1999* actors. "They were all very good-natured, well-meaning and gifted people. Martin and Barbara, my two co-agitators, whom I mostly worked with, had never shot a series in the United Kingdom before and realized that things were considerably different than they were in Hollywood. Because I had worked in the UK a great deal, I felt sort of like a host while we were filming.

"All the other young people who worked on it with us were very gifted and keen, but I only wish their efforts had been used on material that was a bit more worthwhile.

"We had some wonderful guest stars who appeared with us as well. Joan Collins [Kara in "Mission of the Darians"] was a guest one time, a very pleasant and pretty young woman. My old, old friend Peter Cushing [Raam in "Missing Link"]—no longer with us, alas—also worked on the series. It was a joy to see Peter again, as my wife and I had worked with him in the theater back in 1938. Christopher Lee [Captain Zantor in "Earthbound"] is a chum of ours and I enjoyed working with him as well. All sorts of good actors came and went."

Despite its shortcomings, *Space: 1999*'s first season was a success, particularly in the United States. When a second season was greenlighted, the show's production team decided to gear the program more towards American tastes, which, at the time, seemed to make sense given its U.S. success. The alterations included eliminating most of the regular cast, among them Morse.

"As you can gather from what I've already said, I really didn't have a very high opinion in regards to the quality of *Space: 1999*," he explains. "I think they thought that they could do better than continue the character of Professor Bergman, and we more or



One of Morse's current projects is the establishment of a series of Performing Arts Lodges across Canada.

less mutually agreed that I wasn't going to go any further with it."

Has Morse seen any of the second series? "No, I don't watch television that much," he answers. "Aficionados of the series have told me that they liked or didn't like the second season, or they thought that the changes did not benefit the show or they did. You know

how people's opinions vary. Much more attention could have been paid to the quality of the scripts and the characters, which would have made *Space: 1999* much more interesting and a little less like a sort of humanized puppet show, which is what I used to unfairly compare it to. That's what it came out looking like to me, at least the bits I was involved with."

Veteran Performer

Morse's recent acting credits include such Canadian-shot series as *The Great Defender*, *Kung Fu: The Legend Continues* (as a sort of Chicago gangster) and *Sirens*, a show he jokingly refers to as "Daughters of Cagney and Lacey."

Another ongoing project which involves not only Morse but his entire family is the development of Canada's first Performing Arts Lodge, subsidized community housing for retired actors, many of whom have no pensions or a little savings. While such housing has been in existence for some time in countries such as England, France, Italy, Spain, Germany and the United States, only in 1993 was the first PAL complex opened in Canada.

"We hear a lot in the media, don't we, when Miss Dradle Drawers gets paid \$70 million a minute for her latest rock record or when Mister Charlie Staircase has been offered a contract of \$87 million for his next movie. What we don't hear about is the huge majority, that 99 1/2 percent of people in our profession who *don't* get those large sums of money.

(continued on page 64)

DEADLY ROSE

Cynthia Gibb reveals how she deals with ex-husbands, famous divas & *Deadly Games*.

By BILL WARREN

There's always a real risk—a risk of being dead wrong—of confusing an actor with the role they're playing, but all of us, including actors themselves, sometimes do this. Although her *Deadly Games* character, Lauren Ashborne, is more cutting, Cynthia Gibb and Lauren seem remarkably similar in some important ways.

Gibb herself describes the character: "Lauren is a sharp-witted, strong-willed journalist who's a bit cynical and sarcastic, very independent. She's bright, concise and witty." And apart from the sharp tongue, that could describe Gibb herself. This talented actress is very centered in her life; she's calm where Lauren might be excitable, but even a casual interview reveals a strong will and a quick mind.

You might have noticed Gibb in one of her movies, like *Jack's Back*, *Youngblood*, *Malone* or Oliver Stone's *Salvador*. Or maybe in the title role of the TV movie *The Karen Carpenter Story*, or other TV movies like *Fatal Vows*, *Graceland* and *Twist of a Knife*. Perhaps you remember her from her regular roles in *Fame* or last year's Dabney Coleman comedy *Madman of the People*. Or maybe you were fortunate enough to catch her playing the world-famous striptease artist Gypsy Rose Lee opposite Bette Midler in the TV movie version of *Gypsy*. And she even did her own singing.

Gibb is definitely one of the best things about UPN's *Deadly Games*. "Lauren used to be married to Gus Lloyd, our studly hero," says Gibb. "She's getting on with her life after her divorce from Gus, when suddenly he arrives in her life again and notifies her that he has created this ridiculous video game that has brought all of the people in his life that he considers to be bad guys to life as super-villains—people who have hurt him or disappointed him in some way. She has to join Gus in fighting them, or else they will destroy the world as we know it."

The problem is, you see, not only did Gus program the people from his life who have pissed him off into the photo-realistic game, but also



himself and Lauren as the game's hero and heroine. Lauren, just "the Girl" in the game itself, is often the target of the villains' nefarious activities, so when they pop out into reality, they're now after the *real* Lauren.

"So," Gibb continues, "she's required to drop her own life and join Gus to fight people like the dentist, his old camp counselor or his ex-mother-in-law—my mother, the divorce attorney; all bad guys out of this game. We fight them with absurd weapons, such as super-soakers, dart guns, dirt-throwing guns—an unusual assortment of over-the-top weapons."

While Gibb did co-star with Jean-Claude Van Damme in 1990's *Death Warrant*, that role kept her on the action sidelines. But, she says with a grin, "In *Deadly Games*, I'm very much a participant in the action and the stunts, and even the special FX at times. What I found appealing about Lauren Ashborne and the character in the video game—the 'Girl'—is that at times she is a heroine, and at times she's a damsel in distress. The Girl is a woman that Gus has programmed into his computer to be the babe on his arm, or rather the arm of the Cold Steel Kid, Gus' game character, while fighting these bad guys."

Deadly Arcs

As everyone connected with the show has insisted, the series, says Gibb, is really about the relationship between Gus and Lauren. "She's terribly put out by this whole turn her life has taken—an indignant heroine. And yet—although she's clearly annoyed with the whole situation that her ex-husband has accidentally put her into—there is an undercurrent to their relationship, a residual love that exists between the two of them.

"Certainly, when it comes down to it, there's going to be action and adventure and FX and all that other stuff," Gibb explains. "That has to be there. But I don't think the people are going to care about our characters unless the relationship is real and interesting. So that foundation had to be well-laid and very strong. Then, we could add all that other stuff to it. And I do believe that's what we all have been trying to do. Maybe there are times when it's hit and miss, but I know that has been everybody's objective."

When *Deadly Games* was first conceived, the plan was to present it as a six-part mini-series, more like a British "series," but as co-executive producer Leonard Nimoy pointed out in STARLOG #219, the concept evolved into a real series with an open ending. According to Gibb, this changed how the Gus-and-Lauren relationship was structured. "What has been interesting is that, because we don't know how long we're going to be on the air, we haven't known how far to go with the relationship. If this had remained a six-part mini-series, we would have shown Gus and Lauren in the first episode being kind of antagonistic to one another. Gus would still have been pining over her, with Lauren completely pissed off that he's back in her life, and that she has to play this stupid video game. Over the course of the mini-



Photo: Gregory Schwartz

Games are usually for children, but thanks to her ex, Gus (James Calvert), and his assistant Peter (Steven T. Kay), Lauren Ashborne (Cynthia Gibb) is playing *Deadly Games*.

series, this would have evolved into seeing that there really is deep emotion and caring and love for one another that still exists, maybe bringing that full circle by the end.

"But since we could be on the air for seven years, we can't completely arc it now,

because we would have nowhere to go. So, in the 13 episodes we've filmed, we've tried to keep a bit of the antagonism, while recognizing that there are still a lot of heartfelt emotions for one another. When you've *really* been in love with someone, I don't think that love ever goes completely away—and that's the case with Gus and Lauren. There are still bonds between the two of them that will never be broken. The writers and producers try to give us moments in the series that show that, without getting us back into bed."

As those who've seen the show know, Gibb is an expert at playing this kind of sarcastic, screwball comedy. "I would love to do this kind of role in a film, where the characters have more of a chance to be well-rounded, where there can be a more intricate story/plot. On a TV show, you're limited to whatever it is, 43 minutes, to tell an entire story. And that means that as actors, you don't have much time to work on stuff.

"I'm happiest on the show when the role is its fullest—when I get to have a real scene in an episode, a scene with an emotional through line to it, something with some depth and reality to the relationships, in addition to having some great action and being able to be very broad, as the Girl, to be over-the-top and comic book-like. The more colors the better."

This role (or roles) is distinctly different from the parts that Gibb has played in the past, which is one of the main reasons she took it in the first place, to do something she hadn't done before, and to do more comedy. "I had the best time of my life last year on *Madman of the People*, and I was really devastated when it was cancelled. I felt like I was



"She's clearly annoyed with the whole situation that her ex-husband has accidentally put her into," says Gibb of the games she must play.

BILL WARREN, veteran STARLOG correspondent, is the author of Keep Watching the Skies! (McFarland). He examined Deadly Games in issue #220.



"When you've really been in love with someone, I don't think that love ever goes completely away—and that's the case with Gus and Lauren," explains Gibb.

While Lauren does have a different relationship with Peter than she does with Gus, fans will learn over the course of the series that Peter himself has a crush on Lauren. That relationship, says Gibb, is "fun to play. For Lauren, it's subconscious until the last couple of episodes."

Deadly Destiny

Most actors knew that's what they wanted to do rather early in life, and steered their careers in that direction, but Gibb almost backed into acting. "I grew up in the dance world," she says. "My mother was a dancer, and I saw how desperate the lives of dancers could be, always looking for work, and having to take on other jobs to support themselves. I saw how masochistic that profession can be. And I likened the acting profession to the dance world. I thought there was no reason I should have to be desperate in my life; I'm capable of doing anything I want to. I was just out of high school, graduating with honors; I could be whatever I wanted—all I had to do was decide, and study."

"Then, I got a job on a soap just before I started college, a two-year contract on

Gibb is enthused to be working with Sebastian Jackal's alter-ego. "Christopher Lloyd is a charming actor, and a very sweet person. I think infinitely highly of him."



just starting to be comfortable with comedy. *Deadly Games* has a lot of humor in it, and although it's not labeled as such, it really is a romantic comedy, in addition to being an action-adventure piece. I haven't done much action-adventure stuff myself, so that was also appealing to me.

"Every episode we work with special FX. Blowing things up on set happens a lot, and generally the stunt people are put in for that kind of thing. However, we've all been squibbed at least once, and we've all had our clothing start to smoke."

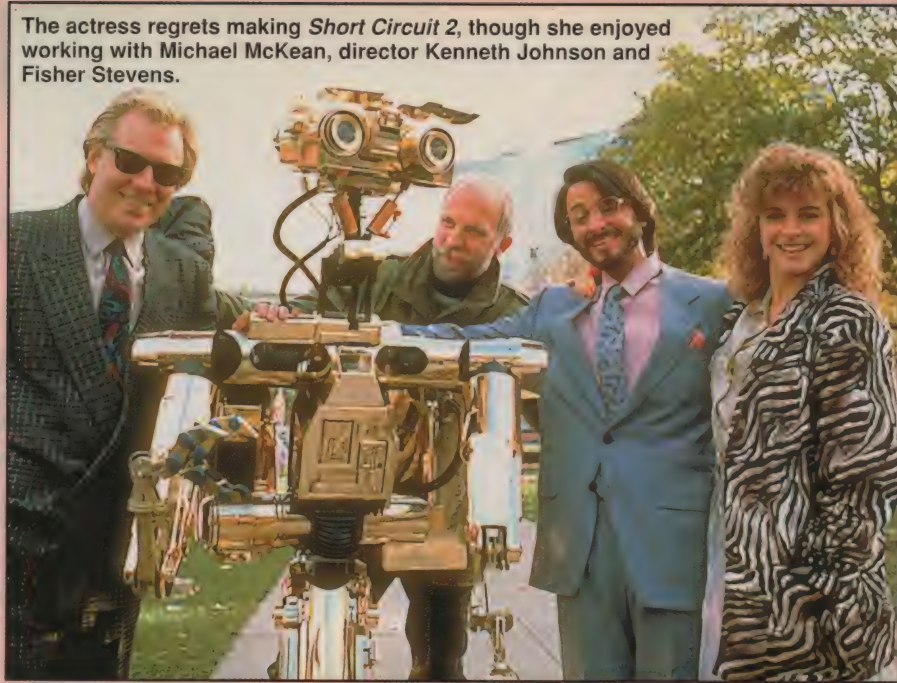
Her co-stars on the series are James Calvert as Gus, Stephen T. Kay as Peter Rucker, Gus' lab assistant and best friend, and Christopher Lloyd as the super-villain extraordinaire, Sebastian Jackal. As Gibb says, "I just have such a pleasant experience with my co-stars. James is the most considerate, lovely human being; he's very bright, very giving and a very, very supportive team player, always optimistic. I've rarely seen James in a depressed or negative mood; he's always positive and giving."

"Christopher Lloyd is a charming actor, and a very sweet person. I think infinitely highly of him. Stephen always keeps me laughing; he's just hysterical. I've had a great time working with him. Stephen's easy to be

"She just wanted that recognition so badly that she demanded it from the world."

around, and I enjoy his creativity a lot. He has great taste in music, and he's about to direct a film, so he has an interesting take on things from a directorial perspective. Having two guys to work off of has made it more interesting, because Lauren's relationship with Gus is very different from her relationship with Peter. And I think that has been a good tool in giving the characters more color."

The actress regrets making *Short Circuit 2*, though she enjoyed working with Michael McKean, director Kenneth Johnson and Fisher Stevens.



Search for Tomorrow. I felt that would be a very good way to make money for college, because at that point, we didn't know how we were going to pay for it. My sister was going to Yale at the time, which was very expensive, and there was no financial aid available to us. So, I thought the acting job was a great thing to do—stay in New York for a couple of years, make some money, go to school.

"But as I was doing the show, I gained a great respect for soap actors, because it's a very, very tough job. I was abysmally bad when I started the show; I was *unwatchable*," she admits with a laugh, "and I *hate* doing anything badly. So, I started studying acting, and as I studied, I caught the bug. Now I'm committed to it."

Gibb's drive for excellence is one of the things that leads her to regret having starred in *Short Circuit 2*. "In hindsight," she says, "I feel it's a mistake to do a sequel in somebody else's role. Although the character name was different, I was basically playing Ally Sheedy's role from *Short Circuit*. I don't think that trying to reinterpret someone else's attempts can ever benefit an actor, and I'm kind of sorry I tried."

This is not to say she had any problems while making the film. She speaks well of director Kenneth Johnson, and particularly of co-star Fisher Stevens. "I adore Fisher," she says, "we get along famously. We had the best time making it; Fisher and I became very close. We lost touch for a while when we were both busy working in different parts of the world. But this past winter, we ran into each other while skiing in Aspen, and had the best time. I think he's incredibly talented, and he's a blast."

Her most satisfying role to date, says Gibb, was that of Gypsy Rose Lee in the TV production of *Gypsy*, in which Bette Midler played the ultimate stage mother, Rose Hovick. Gibb plays Gypsy—at first, merely Louise Hovick—from a young teenager to a vibrant, confident woman in her 20s, having

transformed herself into the classiest stripper in history, Gypsy Rose Lee.

"I'm very proud of having been part of *Gypsy*," Gibb asserts, "and I'm proud of the job I did in it. It was a very tough role for a number of reasons. Aside from requiring acting, dancing and singing training, and a huge range, having to go from a 15-year-old wallflower to a vixen, the queen of burlesque, it was also a very difficult production to step into because I had enormous shoes to fill—

"There is...a residual love that exists between Gus and Lauren."

those of Natalie Wood [in the 1962 film] and everyone else who has done the role before me. And I had to be very sure to just stand my ground and do my performance, and not try to compete on any level with Bette, because nobody can do what Bette does. I just had to do my work, and go through the process like I did for any other show, for any other role."

Apart from the musical itself, Gypsy Rose Lee isn't talked about much today. She was fabulously famous during her heyday, not only for stripping, but for acting in movies and writing novels, one of which was filmed (as *Lady of Burlesque*). "She was an amazing person," Gibb raves, "an amazing study, because she was the ultimate personification of the Ugly Duckling. She was an overweight, very plain-looking child who was totally overshadowed by her younger, adorable, talented sister." (The sister, "Baby June," a big star on stage as a child, grew up to be actress June Havoc.)

"Their mother, Rose, never minced words when it came to pleasing June, her youngest daughter, and criticizing her eldest, Louise. When Louise transformed herself into

Gypsy, she overcame enormous hurdles by fighting for a career bigger than her sister's ever was. She didn't have particular singing or dancing abilities; she was strictly a product of her own making. She just wanted that recognition so badly that she *demand*ed it from the world, and made the most of the abilities she did have. She didn't allow the rest of the world—including her mother—to tell her what she was able to do, and what she couldn't do. She's a huge lesson for all of us."

Like Gypsy, Gibb wants "to do everything. I want to have another child, or two. I want to have a film career, and I want to sing. I just want to keep growing."

And if anyone reading this has dreams of being an actor, Gibb has some advice for you. "Get as good an education as you can, first of all, so you always have choices—you never want to be hostage to this profession. You always want to have other things that interest you, so you don't buy into the desperation."

"Do theater, as much theater as you can, and only keep positive, supportive people around you. If anybody doubts you for wanting to do what you want to do, get them out of your life. You meet enough negativity and rejection already—it's par for the course—so there's no room for it in your personal life."

And that's something that Gypsy Rose Lee, Lauren Ashborne and Cynthia Gibb would agree upon.



"What I found appealing about Lauren and the character in the video game is that at times she is a heroine, and at times she's a damsel in distress," Gibb relates.

Caroline John brought a dose of class and intelligence to *Doctor Who* as Cambridge University scientist Liz Shaw.



Selected Photos: Courtesy Who Shop International Ltd.

Beautiful Companion

Caroline John found her way into TV, acting scientific in *Doctor Who*.

By STEVEN ERAMO

In 1970, not only did the entire world witness the dawning of the Age of Aquarius, but also the beginning of a new decade for the BBC's long-running SF series *Doctor Who*. The TARDIS now materialized in color and was controlled by a new Doctor in the persona of Jon Pertwee. Helping the Time Lord battle enemies both terrestrial and extraterrestrial were the men and women of U.N.I.T. (United Nations Intelligence Taskforce), as well a new companion, the strikingly beautiful and highly intelligent Cambridge University scientist Liz Shaw.

Described at the time by Britain's *Sun* newspaper as "a rather cool, scientific lady," Liz Shaw was played with warmth and feeling by Caroline John. The show's producers at that time, Derrick Sherwin and Peter Bryant, were looking to change the series' feel to attract more adult viewers. Along with having degrees in physics and medicine, the Doctor's new companion was also very attractive. That combination helped Sherwin and Bryant attain their goal.

One of eight children, John was born in York and brought up in Kenilworth, England.

Her father ran the Midland Theatre Company in Coventry. Being born into a theatrical family helped influence her career goals. "I actually wanted to be a dancer," says John, "but changed it to acting at age 13 when I played Puck in an amateur theater production of *A Midsummer Night's Dream*."

"That same year, I also appeared in a film called *Raising a Riot*, starring Kenneth More and a little girl named Mandy Miller, who was quite famous at that time. I only worked on the film for one week but thoroughly enjoyed it. I went back to school, took all my exams, and when I graduated, I went to France for a year to work as an *au pair*, which I didn't like very much, though I did learn to speak French."

After training at London's Central School of Speech and Drama, John worked extensively in British repertory theaters. She appeared in Ipswich and Worcester opposite her then husband-to-be, actor Geoffrey Beevers. The actress went on to work with the Royal Shakespeare Company before joining the National (now Royal) Theatre, then under Sir Laurence Olivier's director-

ship. She acted there for the next four years in numerous productions, including *Juno and the Paycock*, *Much Ado About Nothing*, directed by Franco Zeffirelli, and the premiere performance of Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*.

New Companions

Toward the end of the '60s, the actress became determined to pursue more television work. She had done two television plays, *The Black Madonna* and an adaptation of the Zeffirelli *Much Ado About Nothing*. "Because of all my theater work, I suppose I was known as a classical actress," says John, "and that made it more difficult for me to get into television."

"I wrote letters to various TV producers and directors but got very little response back initially. I sent a second letter and included a photo of myself in a bikini. This time I got several interviews, which says something about producers and directors," she laughs. "My photograph was passed on to Derrick Sherwin and Peter Bryant, who were looking to recast the girl for *Doctor Who*, having



A classically-trained actress, John had some trouble making the jump to television, until she decided to make the most of her good looks.



"I would have liked to have suggested more fun between the Doctor and Liz," says John, in retrospect.



"I thought I should get a bit more involved before I died," declares John, who has been making the rounds at *Doctor Who* conventions.

already cast Jon Pertwee as the new Doctor. I got an interview, and eventually the role of Liz Shaw, which was wonderful."

Providing the link between the Doctor and the British Division of U.N.I.T., Liz Shaw was the miniskirted companion with a first-class brain. "When I went for the interview, they told me that they were looking to make *Doctor Who* more adult. Liz was to be a very brainy scientist who was at Cambridge University doing postgraduate work. I found the whole concept of the character quite interesting and was relieved that she didn't have to be a bimbo. It did vary, however. When I was doing my second story, 'Doctor Who and the Silurians,' a new producer, Barry Letts, came on board. I found that each of the different directors and writers I worked with on every new story required something different from my character.

"Many people ask me why I had so many different hairstyles," continues John. "I was very naive at the time, not wanting to be temperamental, and, to borrow a phrase, I allowed too many cooks to spoil the broth. What I should have done was say, 'Listen, I want my hair down and there's going to be no two ways about it.'

"It was the same with my clothes. I got on very well with the costume designer, Christine Rawlings, but for some reason I wasn't allowed to wear trousers. When it came time to film 'Doctor Who and the Silurians,' we had to go down into the mines. I begged them to allow me to wear trousers and they said, 'No, no, no.' When I walked on to the set, Jon looked at me and asked, 'You're not going down into the mines in that miniskirt, are you?' When I told him that they wouldn't let me dress any other way, Jon made a fuss for me and they finally let me put on one of the

extras' mining suits, which ended up looking rather good. Knowing what I know now, I would have made that fuss for myself, but, being new and green, I didn't want to cause a commotion, so I allowed people to dictate to me a bit."

"Doctor Who and the Silurians" was extraordinary in many ways. Not only was it the only serial to contain the words "Doctor Who" as part of its official title, it was also the first to use color separation overlay (CSO), wherein the image of one camera was combined with an image from another and manipulated to achieve a variety of on-screen FX. "I quite enjoyed doing that episode," John says, "although at the time I didn't think I was very good in it. The BBC recently sent me a tape of the program, and when I watched it, I ended up being quite pleased with my performance."

Old Companions

When the third Doctor tumbled unconscious out of the TARDIS in his first adventure "Spearhead from Space," he had no idea that he would soon find himself battling the formidable Nestene intelligence and its servants the Autons, plastic human facsimiles being used to replace key government figures. "The first day of filming was horrendous," recalls John. "I didn't have very much to do. We were in some underground parking garage in the north of London and I was very, very nervous.

"We would always film any outdoor scenes first, have a read-through of the remaining scenes in the script and then, week by week, do all the interior shots of whichever episode we happened to be working on. During 'Spearhead from Space,' we had to film some scenes at Madame Tussaud's in

London, as the Autons were supposed to be dummies. It was actually quite terrifying, because we did it all through the night and there were times that you didn't know who were extras playing Autons and which were the waxworks.

"After we finished filming, everyone said to me, 'See you in Evesham tomorrow,' and I said, 'What? Don't be daft,' and they said again, 'No, we're going to Evesham tomorrow.' There was a technician's strike on at the BBC so they couldn't tape anything in the studio. It was decided to do 'Spearhead from Space,' which was four episodes long, *all* on film. We had completed a little bit of indoor filming, but the remaining parts of the script, scenes we would normally shoot in a studio, were all to be done on film. At the time, I was living in Ipswich, which was two or three hours away by train. I had to rush up there, collect all my gear and get to Evesham, which was in the opposite direction, for filming first thing in the morning. You can just imagine the hysterics needed in order to accomplish that!"

John's husband appeared as a radio operator in her third and penultimate *Doctor Who* adventure, "The Ambassadors of Death." "I enjoyed that one," says the actress. "Michael Ferguson directed and he was great fun to work with. This was another episode I saw very recently and there's one chap in it whom I don't even recall working with, and he's playing one of the leads! I remembered certain people, but not *him*, and I found it extraordinary that I could remember the little things but not the large events."

In her final adventure, "Inferno," she found her work doubly hard but equally as rewarding. Along with playing Liz Shaw, John also played a radically altered mirror-



Design & Layout: Jim McLernon



Photo: Courtesy Caroline John

"I learned television while I was with *Doctor Who* and will never be able to thank it enough," notes John.

ation, along with showing so many facets of different assistants and Doctors as well as doing it so quickly."

Out of the diverse characters she has played in various productions over the years, the actress remembers one as being particularly challenging. "I worked on an adaptation of the Charles Dickens novel *Hard Times* at the Orange Tree Theatre, an absolutely wonderful theater which is near where I live and where I work quite a lot," John explains. "There were four of us doing the whole play and I played three or four different roles, including that of an old spinster. I thought that particular part was going to be extremely difficult for me, but in fact, I learned more from that role than from most things and enjoyed it tremendously. I've discovered that whatever role you're given is a challenge, and you hope you can learn something from it. I would rather get really good parts and work at them than be a personality actress."

In recent years, John has appeared at various *Doctor Who* conventions and book signings around Britain. "I thought I should get a bit more involved before I died," she says with a smile. John also worked in front of the camera with former *Doctor Who* star Colin Baker in the "Breach of the Peace" episode of the *Stranger* video series.

Looking back on her work on *Doctor Who*, Caroline John says, "I learned television while I was doing *Doctor Who* and will never be able to thank it enough. The four episodes I did that year were a wonderful entrance into learning about the medium. I'd had a lot of grounding in the theater even before I went to the National Theatre, and so, when I went into the series, it was wonderful because I learned the whole technique of television and how to appreciate the camera and not be shy of it. I now really enjoy working on television, and those four episodes of *Doctor Who* taught me a lot."



image of the same character. "This episode was great fun because I had two roles due to the alternate universe. Looking at the whole of 'Inferno,' you can see where both Liz Shaws come from. One world made her OK, and the other made her into an absolute cow. However, her alternate image doesn't shoot the Doctor at the end, but actually helps him to get back to his own universe. I think that says a lot about the character."

John has only praise for her *Doctor Who* colleagues Pertwee, Nicholas Courtney and John Levene. "All were very professional and great fun to work with," she says fondly. As for the stories themselves, "We had very good scripts, particularly 'The Silurians,' because it had such a good message in it, and one that I probably appreciate much more now that I'm older. When the army goes in at the end and destroys the Silurian base, you can really see how upset and disappointed the Doctor is in humanity. His reasoning was that maybe it's better to find out a little bit more about people and *not* to fear them before you go out and act the role of killer."

Having recently seen all of her *Doctor Who* stories, is there anything she would have changed about her character? "I would have liked to have suggested more fun between the Doctor and Liz," John declares. "There is a little bit here and there and I thought it was wonderful. If there had been more of a twinkle in the eye from time to time, it might have lifted the series slightly. When you're doing something very serious, it's always good to have that little bit of lightness and fun. It makes for a good balance."

The final moments of "Inferno" found Liz Shaw smiling and laughing. This was also the last time audiences would see John as a series regular. "When I left *Doctor Who*, I

was four months pregnant. I didn't tell anyone but I wouldn't have been asked to stay on anyway, as Barry Letts was looking for another ingredient. He was a new producer, and, obviously, wanted to make his mark on the series. It was also suggested that perhaps, for Jon's Doctor, the foil of someone who was very knowledgeable might have restricted his character's reaction, although when I now see the four stories, I think it worked rather well."

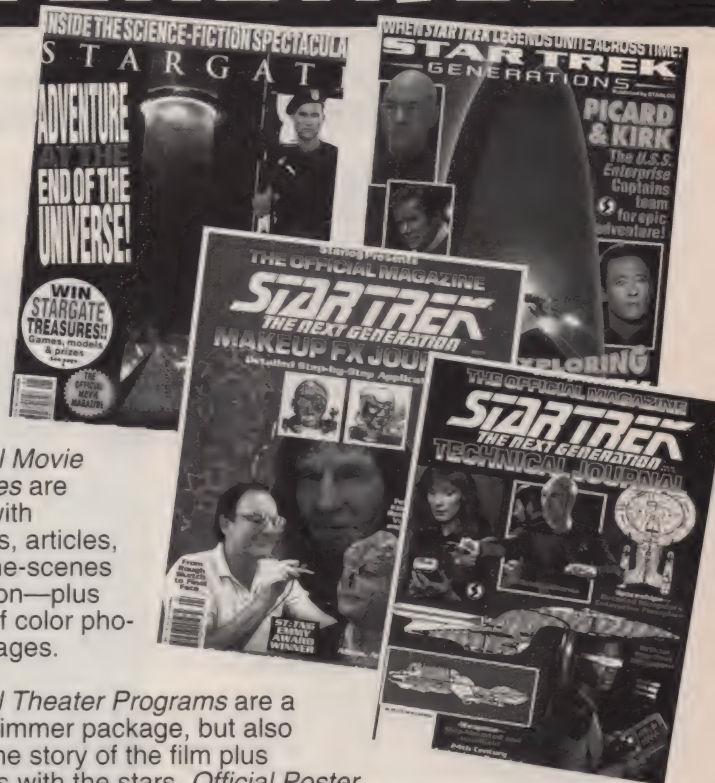
Past Companions

After having her first child, Ben (the actress also has a second son, Tom, and a daughter, Daisy), John decided to specifically focus on television and films as opposed to theater, which gave her more time to spend with her family. Over the years, she has appeared in such TV projects as *A Perfect Spy* and *A Very British Coup*, both with the late Ray McAnally, *Wish Me Luck*, *The House of Elliott*, *Poirot*, *The Hound of the Baskervilles* opposite former *Doctor Who* star Tom Baker (produced by Letts), *Moon and Son*, *The Bill* and *The Lord Peter Wimsey Mysteries*.

John also reprised her role of Liz Shaw in the *Doctor Who* 20th-anniversary episode "The Five Doctors." "I did that because I was broke," she says frankly. "I didn't have very much to do in it and wasn't tremendously happy with that." She also appeared with other *Doctor Who* personalities in the recent Children in Need charity appeal. "I found that to be good fun and I very much enjoy doing things like that, but—and I hate to have to say this—it really *wasn't* a very good story. Having said that, and being fair to the writer, they were given the difficult task of having to take so many things into consider-

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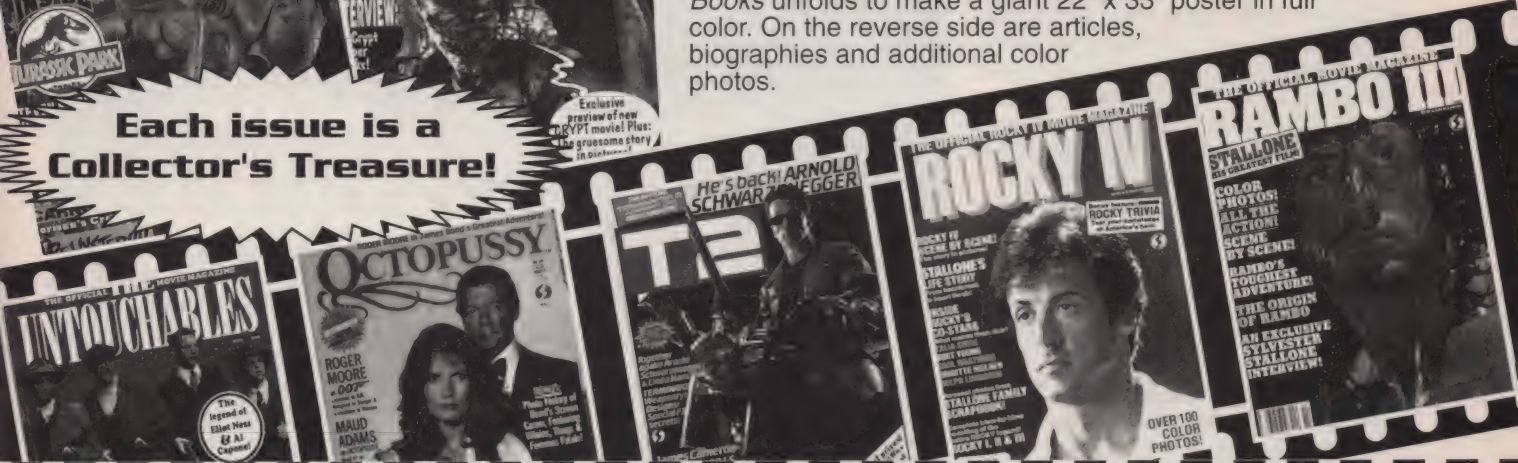
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By JOHN VESTER

In Silken Steel

Writing carefully, Maya Kaathryn Bohnhoff fashions elegant science fiction and fantasy with rivets.

With her delicate Slavic features framed in long auburn hair, you would never peg Maya Kaathryn Bohnhoff as a Mafioso. But as a regular contributor to *Analog* magazine, she's a proud member of the "Analog Mafia" (Making Appearances Frequently In *Analog*).

In her home deep in the heart of California's gold country, Bohnhoff seems pleased, but by no means content, with her life as a writer. Happy with her family, her new home and her successful career in computer training software development, she is, nevertheless, intensely aware that there are many more short stories and books to write.

Bohnhoff burst onto the science fiction scene in 1989 with a series of short stories in *Analog*. She had six stories published there in her first year of writing fiction professionally. Her first novel, *The Meri* (Baen, 1992), grew into a trilogy despite brain surgery and childbirth. Perhaps most remarkable was the fact that her very first story submission ("Hand-Me-Down Town"; *Analog*, December 1989) resulted in a sale. "That was great, of course," Bohnhoff recalls, "but it made later rejections hurt more."

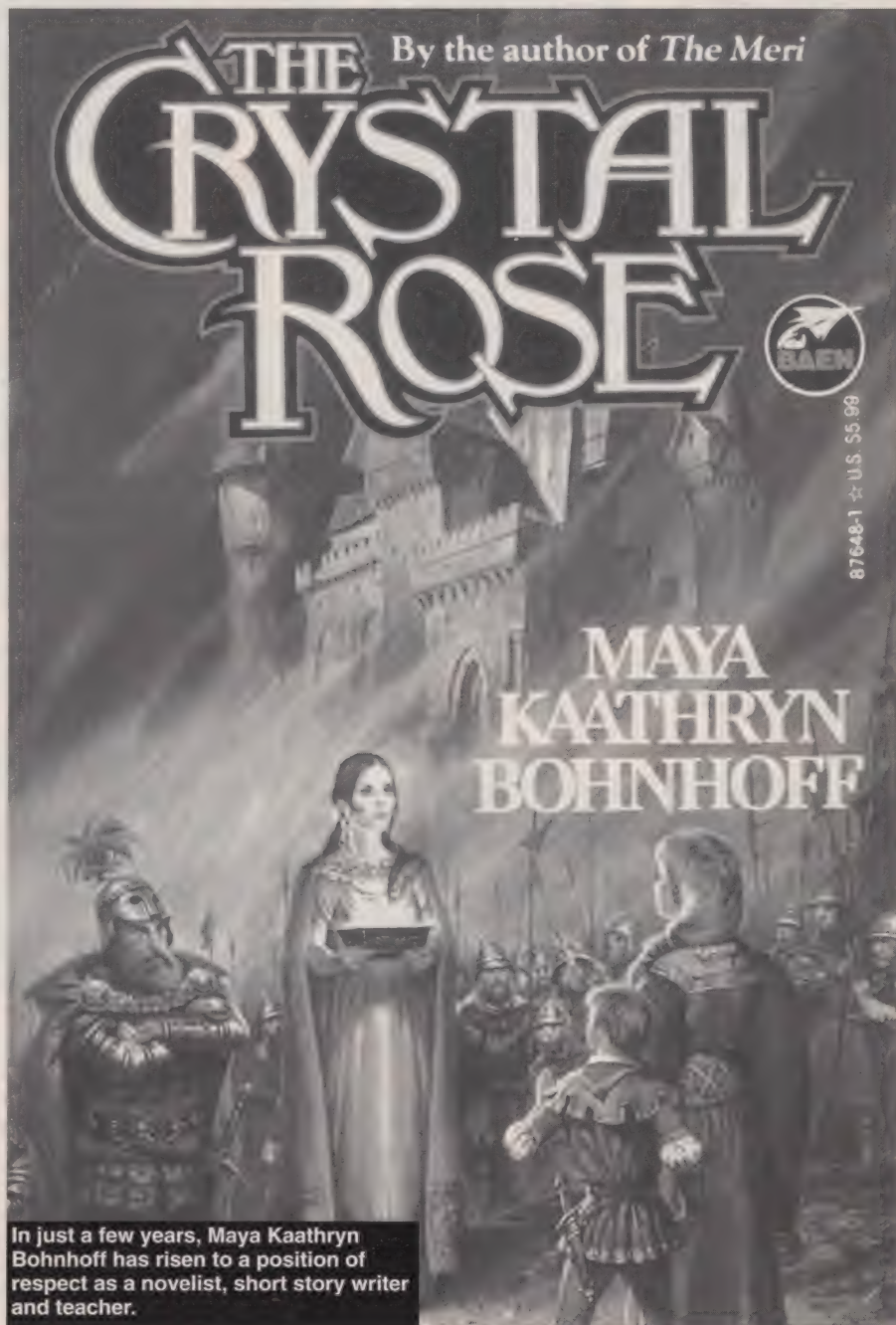
"Hand-Me-Down Town" wasn't the first thing she had ever written. "I had been writing ever since I was knee-high to the proverbial grasshopper." Uncounted SF and fantasy "verbal doodles," a mother who saved everything she wrote, a blue ribbon at the Nebraska State Fair and the support of several teachers kept her writing flame alive.

Bohnhoff began reading SF seriously about 10 years ago, "and fell in love with it all over again."

"After reading *Analog* for about a year, I submitted 'Hand-Me-Down Town' to editor Stanley Schmidt, not expecting that he would buy it, but in the hope he might tell me where I could sell it. One day a letter from *Analog* arrived. I read it, expecting the rejection. When it finally penetrated that they were buying my story, I screamed and began jumping up and down, frightening my husband Jeff and my son, Alex."

Editor Schmidt took a chance with "Hand-Me-Down Town." "He told me that, yeah, it was only marginally SF, and that he would probably catch flak for it, maybe even lose a few subscriptions because of it, but that if a story didn't do that, then it probably wasn't really worth publishing in the first

JOHN VESTER, California-based writer, profiled Kevin J. Anderson in *STARLOG* #199.



place, which I found a very enlightened attitude."

The Best Part

One of the best parts of writing, for Bohnhoff, was seeing her name in print. "That was impressive to me early on, seeing my name sandwiched in between those of Ben Bova, Poul Anderson and the like.

"I also like seeing my work in print because I can read it as if it's someone else's. Once it's set in type, with those wonderful illustrations, it looks completely different, and I find myself saying, 'Who wrote this stuff? It's great!'"

While these are all nice perks, the very best part of writing is the writing itself, which for Bohnhoff is as natural as breath-

Art: Darrell K. Sweet



"I'm more interested in what goes on *inside* a character than outside," reveals Bohnhoff.

ing. "I love writing as a way to explore challenging ideas, and as a way to, as Ursula LeGuin says, 'put into words what can't be put into words.'

"Writing is wonderful to me. It's especially exciting when everything is working. It's exhilarating—like riding a rollercoaster. I feel like I'm soaring. When it's finished and I print it out and read it, if it carries that sense of soaring, that really is special. I think *that's* why I write."

Aside from pure enjoyment, Bohnhoff takes the craft and process of writing very seriously. She has had an article on plotting published in *Writer's Digest*. She mentors an SF and fantasy writing group in Sacramento. She appears frequently at writing clubs and bookstores to discuss her craft, and she participates, whenever possible, in writing workshops at conventions. Even her personal biography reads, for three of its five pages, like a Whitman's Sampler of good advice for the aspiring writer.

This concern for the writing skills of others has paid dividends in her own career, Bohnhoff feels. "It helps me internalize things I know intellectually about writing. I may say things four to five times in workshops before I actually take it to heart myself. Also, working with other writers' prose enables you to articulate what the problems are, which is very important. There's nothing more unhelpful to a writer than to have someone say, 'I'm sorry. This just doesn't work for me.'"

After four novels, Bohnhoff is still very much committed to the short story form. "There seems to be a feeling in the industry that when you've had novels published and

you're established as a novelist, you should concentrate on doing only books. I don't feel that way at all. I love short fiction, and some of the stories that I want to tell frankly don't need to be written as *books*. I'm going to continue to write short fiction."

The inspirations for Bohnhoff's short stories have been as varied as their subject matter—a dream, the dislocation of being an Army brat, the loss of a sister and even an article in a trade journal. Her first Rhys Llewellyn story ("Shaman"; *Analog*, December 1990) "came from an article I read that described corporate structure as being very similar to tribal social structure. Llewellyn is a kind of corporate shaman. He's sent into situations on alien worlds that the average corporate negotiator can't handle."

Rhys Llewellyn has spawned a half-dozen stories over the years, which Bohnhoff would like to see anthologized some day. "I would love to do that. The stories definitely build and Llewellyn's character develops, as do his relationships with other characters."

The Writing Life

Her science fiction stories deal more with the soft sciences than the hard ones. "Sociology, psychology, archaeology, anthropology—these are the areas I like to explore in my stories." She agrees with Robert Heinlein, who said that good SF is not about technology, but about the human reaction to technology. "I'm more interested in what goes on *inside* a character than outside." For Bohnhoff, this means that good fiction, SF or otherwise, is character-based more than idea-based. "As a writer, I want to know how to create characters the reader will care about. Characters are what pulls a person through a story. Ideas are great, but I've read books that have very strong ideas and very weak characters, and they aren't as satisfying."



Art: Darrell K. Sweet

"I had no interest in fantasy," maintains Bohnhoff, who nevertheless started a successful fantasy trilogy with *The Meri*.



Art: Nicholas Jainschigg

Bohnhoff's popular character Rhys Llewellyn made his first appearance in the 1990 *Analog* story "Shaman."

Bohnhoff studies other writers in polishing her craft—Dean Koontz for characterization, Edgar Allan Poe for structuring a short story, Kevin J. Anderson for managing a writing career. But Ray Bradbury is her greatest inspiration. "I can't overstate the impact Ray Bradbury has had on my writing. He made me want to explore language, and writing as a whole."

Having established herself in short science fiction, it's a bit surprising that her first four novels are fantasy. No one is more surprised than Bohnhoff herself. "I had no interest in fantasy. I didn't read it, except for J.R.R. Tolkien's books. But *The Meri* demonstrated to me that, while I don't like reading fantasy much, I *do* enjoy writing it."

The Meri began as a dream. "When I wrote it down, it was just going to be a short story I might try to sell to *Marion Zimmer Bradley's Magazine*. But it grew into a novella. Then, I was told that it needed more conflict, so I added 10,000 words of conflict and suddenly, I had a book on my hands. I sent it to my agent and Baen bought it."

However, the transition from short stories to novels took some adjustments. "In writing a novel, you must maintain a full head of steam for much longer periods of time. You have to carry the emotional flow through whole scenes, and chapters. Distractions are a real problem. It's especially difficult if you're working full time. With all the other things needing to be done—all the things that go into making a life, and all the emotional ups and downs that go into a life—it's often very difficult to pick up where you left off."

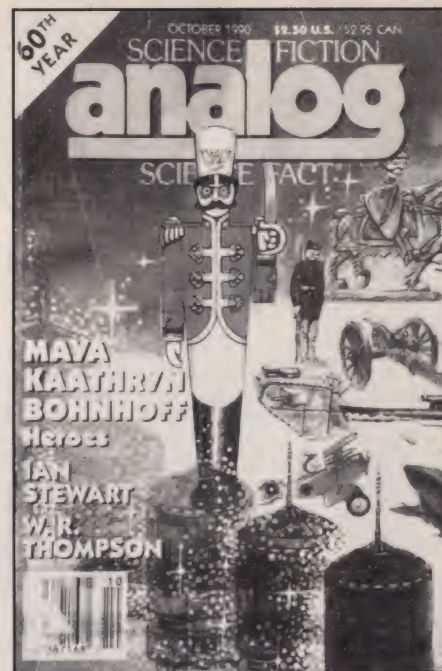
Being a wife, a mother and a career woman presents the struggling writer with difficult choices. "The time and effort I devote to my writing means that I'm *not* going to be as successful as I could be at my day job, or my music. So, there are trade-offs."

The juggling act of being a working mother and writer became especially challenging during the course of the trilogy. While writing *Taminy*, Bohnhoff learned she had a brain tumor. She recalls the details of the diagnosis and surgery with the typical writer's eye for character and incident.

"I had been having cyclic, often debilitating headaches for years. After a discussion with my GP late in '92, I was scheduled for

tumor that was causing me to be creative. But the operation had no detrimental effects on me that way, although pregnancy almost did me in.

"I attended three conventions during 1993 in varying stages of pregnancy. Wow, was that fun! Plus trying to get a book finished. Although it was eight years since I'd had Alex, I remembered that somewhere around the third month, the brain just shuts



"I've been fortunate to have some really great artists illustrating my work," says Bohnhoff.

"Jeff was right, as it turned out, although I was two months late with the book. The book and the baby were running neck and neck. The baby was due November 12, 1993, and the novel was due November 5. The baby arrived October 25. I was afraid the publisher was going to shoot me for being late—they sent baby clothes instead, including a cute little astronaut puppet Christine just loves."

The Magic Principle

Bohnhoff's forthcoming novel (*Spirit Gate*; Baen, February 1996), set in an alternate ancient Poland, will allow her to explore challenging ideas that are more often associated with SF. "*Spirit Gate* operates on the Arthur C. Clarke principle that any sufficiently advanced technology is indistinguishable from magic. My fantasy is hard to categorize sometimes, I think, because in my view magic is technology—the technology of the fantasy world." And just as in the real-world hard SF of atomic bombs, there is always what Bohnhoff calls a "phase problem."

"When we reached the Atomic Age, we weren't really quite wise enough. We had to make that one ultimate blunder. Then, everybody stood back and said, 'Whoa! Can't do that again.'"

"I think that happens every time a technological barrier is breached—there's a period when it's very dangerous, as we struggle to get our spiritual, intellectual, moral and ethical self in synch with our technological abilities. That's really what *Spirit Gate* is all about—a new magical power with great potential for good or ill. It has the ability to change the entire landscape of this world."

Such serious themes are not common in fantasy. "True. There's a belief out there among mainstream writers and readers that



Amazingly, Bohnhoff manages to find time to work full time and raise a family (that's her son, Alex) in addition to writing.

an MRI scan. *That* was a short story in itself. I was lying there, inside the machine, for the first of two planned scans, and thinking, 'This machine is cool!' It made all sorts of sounds, and was really very interesting. After they wheeled me out, my doctor explained that they would next inject me with a slightly radioactive substance to improve the resolution so they could get a better look during the second scan. As they were explaining this, a technician walked in and asked, 'So, do you want to scan the whole thing again, or just the part that...,' at which my doctor turned and gave the hapless technician a withering look, shutting him up, but leaving me to fill in the blank. 'The part that...?' what?

"That was on a Friday, so I had the whole weekend to wait for answers. But I knew *something* was wrong."

The tumor was diagnosed as benign, fortunately, and surgery was scheduled soon after settling on a surgeon, "who turned out to be a novel all by himself. He had pioneered laser surgery techniques at the University of California, Davis, and had been on television several times, testifying in a big crime case about his efforts to save a little boy's life. And he was an SF buff too."

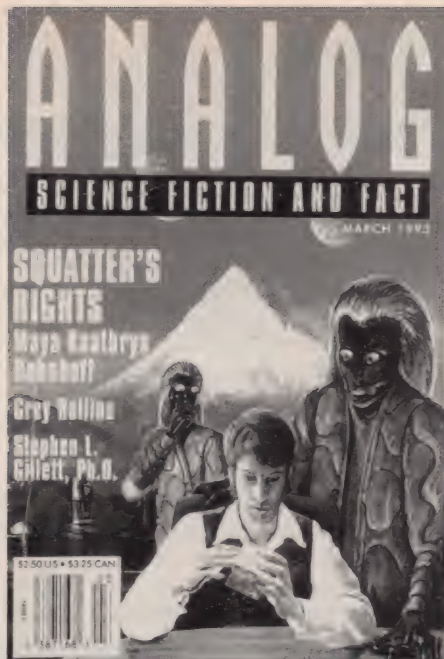
Surgery went well, although it took five hours. Bohnhoff was out of ICU in one day, and home again in three days instead of five. "I was afraid that the surgery would do something to me and I would not be able to write, that it may have been the pressure of the

down. I was scared to pieces. I had a deadline to meet. Then, Jeff said, in his typically pragmatic way, 'You'll do it. You'll do it because you have to.'

Art: Darrell K. Sweet



"While I don't like reading fantasy much, I do enjoy writing it," explains Bohnhoff.



Her frequent appearances in *Analog* magazine have made Bohnhoff a part of the *Analog* Mafia (Making Appearances Frequently In *Analog*).

ideas are more coherent. Her own preference for dealing more with characters than technology gives her, she feels, a good entrée into the realm of "virtual" mystery and suspense.

It doesn't hurt to be strong in computer programming either. "It helps to be able to say to an editor, 'I do know that *that* plot element will work.' I've done that. I actually pulled rank on Stanley Schmidt at *Analog* once, although it's usually the other way around. My nanotechnology may not have been up to snuff, but my programming was."

The Global Faith

All of Bohnhoff's fiction is illuminated by her Baha'i faith. "It's very important to me. I tend to work it into all my writing. When I deal with sociological problems, I try to deal with them from a Baha'i perspective. I've mentioned the faith a few times in my work, and I have a few characters who are Baha'i, but it's never the focus. I view religion as a living part of any culture, in my stories just as in real life."

Baha'i, a 19th-century offshoot of Islam with a large and growing following in this country, has much in common with science fiction. "Certain ideas are inherent to both.

Concern for the future of mankind, chiefly." The manifest social destiny of humankind, according to Baha'i, is world unity and a global society in which countries are federated units that give up some sovereignty for the betterment of the whole.

The next logical step is to leave this planet and begin forging a galactic society with other intelligences out there, other "races of men." "No one country has the resources to give over to that big an undertaking, so we won't get off this planet until we have mastered, not just the physical resources, but also the emotional, spiritual and intellectual resources necessary. A total global community. That, in a nutshell, is the whole emphasis of the Baha'i faith, and what we'll need to enable us to meet, learn from and grow with other races of men."

As a Baha'i, Bohnhoff believes that these things are absolutely inevitable. "I wish I could live for 1,000 years or so to see it."

But for the foreseeable future, Bohnhoff will continue to spin yarns that soothe with their silken prose while honing the steel edge of reason in the discussion of challenging ideas. What does she recommend for the newcomer to her work? "Well, starting at the beginning, *The Meri* is a good one to read first. It's a coming-of-age tale, with a twist. But, more importantly, it gives a history of the realm, and tells you who or what the Meri is, before plunging you into the politics of the place. But at the very least, read *Taminy* before *Crystal Rose*."

"As for science fiction, 'A Tear in the Mind's Eye' [*Analog*, May 1993] approaches what I want to accomplish in SF, in terms of subject matter. Other than that, I particularly like the Rhys Llewellyn stories, especially 'The Secret Life of Gods' [*Analog*, September 1995]."

Bohnhoff also writes stories that fall through the cracks. Such a story is "The Boy Who Loved Clouds" (*Amazing*, April 1993). "It's my favorite of my fantasy stories."

Aside from *Spirit Gate* and the gestating SF novel, other forthcoming work includes another Rhys Llewellyn story in *Analog*, "Marshmallow," and "Sons of the Fathers" in the fall issue of *Century* magazine. "This one royally fell through the cracks."

Wherever the writing life ultimately takes her, Maya Kaathryn Bohnhoff's journey so far has brought her at least as much adventure and satisfaction as she provides her readers. And, like her fans, she's eager for more. ★

fantasy is all about escaping—or all about nothing at all. But there's a lot of fluff in the mainstream as well (or in SF and fantasy, for that matter). Still, there's a lot of good stuff going on in the genre."

Is it escapist? "No, but people *do* escape into books. I don't want to read heavy political treatises all the time. I'm inundated, through work and the news, with that stuff all day long. I go to the movies and read books for fresh insights, new ideas, transcendence or release. Plus, fantasy has a natural appeal, portraying, as it usually does, a simpler place and time."

All this interest and opinion aside, Bohnhoff resists being typecast as a fantasy writer. "Now I feel like I'm fighting these four novels—that they've become baggage. There now seems to be this idea that I'm a fantasy writer and that if I write SF, or long SF, I'm switching genres—crossing genre lines—which is *silly* because I've been doing SF for five or six years. I consider myself to be an SF writer first."

After the first few books, Bohnhoff found it hard to get back to science fiction. This was partly because, being the first thing she sold, fantasy was easier to create proposals for. Also, she found fantasy easier to write. "But I want to write SF that examines the motives and actions of characters."

Bohnhoff is now working on her first SF novel. At the moment, it's an idea and a few chapters. She has no contract and she doesn't know if it will go anywhere, but she's committed to it. "I'm very intrigued by it and involved with it emotionally. I may be the only who thinks I can pull it off at this point, but I know I have to, to prove to myself I can do it."

The new novel is a science-fiction murder mystery dealing with cyberspace. Although this isn't new literary territory, Bohnhoff feels that the field has settled down, and that the

***The Spirit Gate*, Bohnhoff's latest novel, will be published in February by Baen Books.**



Art: Darrell K. Sweet

Carter

(continued from page 33)

Ground Zero, is set for release next month. Three more X-novels are planned for 1996. Additionally, horror/SF writer Whitley Strieber—who chronicled his own “true life” encounters with aliens in *Communion*—has come forward as another author interested in an *X-Files* project. HarperTrophy is publishing a series of young adult episode novelizations, written by Les Martin. An X-companion guide is due out shortly.

By contrast, Topps’ comics series (STARLOG #212) has been a virtual mirror of the TV series’ success, beginning with a low print-run before emerging as one of 1995’s hot titles. Writer Stefan (*Duckman* comics) Petrucha has done well with the first few issues, keeping in the “mystery with a twist” territory mapped out by Carter and company. While artist Charles (*Mars Attacks*) Adlard has been blasted by fans for his renditions of the main characters, he does bring across the essential atmospheric moodiness. Carter describes the comics as “fun,” noting that stylistic differences in storytelling will always be apparent in differing media. “The stories are a little bit different, but it’s a comic book, so they have to be.”

X-Sequels

As far back as 1994, there was loose talk that Fox had approached Carter to begin developing an *X-Files* spin-off. Many ideas were bandied around: while fans certainly won’t see *Deep Throat: The Early Years*, there was talk of a *Lone Gunmen* show featuring Mulder’s erstwhile conspiracy-hunter buddies, and perhaps a vampire series. The latter rumor grew out of the episode “3,” wherein Mulder investigates a trio of apparent vampiric murderers. “There was never, ever, an idea to spin off the vampire episode,” Carter clarifies. “The spin-off would be from *The X-Files* generally [not just from any one show], but that *isn’t* in the works right now—because I don’t have any time to do it. But I certainly have many ideas of how to do, if not a spin-off, then a companion piece for *The X-Files*.” The new work would take the form of an ongoing series, rather than a TV movie, a special or a mini-series. “It’s still rattling around my head.”

And what of the plans to take Mulder and Scully to the big screen in a theatrical feature? “They’re *not* rumors, it actually *is* moving forward. It’s just a matter of time when it will be written, when the actors are available and when it will be shot.

“They’ll be wheeling me in in a wheelchair,” Carter jokes, imagining his appearance at the show’s 25th-anniversary convention come the year 2018. “I can’t even see a year into the future!” he says. “It would be wonderful to put down my bit of television history.” Does Chris Carter ever have any doubts that the show will go the distance? “No,” he simply answers, with solid and confident resolve. Clearly, the truth will be out there for years to come. ★

Audiolog

(continued from page 17)

(KOC 3-7909-2) includes several tracks not on the Columbia release of original tracks, *Reckless Nights and Turkish Twilights* (CK 53028).

DRG Records has dipped into the Italian soundtrack well to create another double CD set for *An Ennio Morricone Western Quintet* (32907).

The voice of Belle in Disney’s *Beauty and the Beast*, Paige O’Hara, has recorded a collection of Jerry Herman Broadway tunes for Varese Sarabande entitled *Loving You* (VSD-5586). Fans of the poetry readings on *Beauty and the Beast: Of Love and Hope*, the TV score album (Capitol CDP7 91583 2), might do well to check out the Miramax/Hollywood Records soundtrack to *The Postman (Il Postino)* (MN-62029-2). The first half of the album interweaves Luis Bacalov’s lovely score with classic Pablo Neruda poems read by the likes of Willem Dafoe, Ralph Fiennes, Samuel L. Jackson, Julia Roberts and Wesley Snipes.

Miramir is releasing all three music videos in their *Mind’s Eye* series in one boxed set. CDs of the scores by Jan Hammer, Thomas Dolby and James Reynolds are available as are their two latest albums, Coen Bais’ *Socu* (23062-2) and Zazen’s *Canyons of Light* (23061-2).

Those Naxos Audiobooks mentioned in #219 can now also be ordered through Audio Editions, the books-on-cassette/CD mail order service. They’re also carrying the two *Nitpickers Guides* for both *Star Trek* TV series and the René Auberjonois reading of *Batman Forever*. To request a catalog, you can e-mail bookaudio@aol.com or call 1-800-231-4261.

Promotionals: Lee Holdridge’s latest giveaway is selections from his score to the CBS-TV mini-series *Buffalo Girls*. A disc containing selections from the first *Beastmaster* film was expected, but CAM Records in Italy recently announced they were releasing the music to the public shortly.

Craig Safan, who hasn’t been heard from much since his *Last Starfighter* days, has produced a promo of his *Major Payne* film score. He has been concentrating mostly on television these last few years.

Changes & Delays: DCC Compact Disc’s previously announced expanded *Raiders of the Lost Ark* album will not be pressed in 24k gold; however, the vinyl two-record set will actually have more music for some bizarre reason.

Intemedia’s announced release of John Massari’s “lost” music from *The Ray Bradbury Theater*, first noted in STARLOG #215, is still not out as of presstime. Information as to the nature of the delay, the actual release date of that album or their two other planned releases has been unavailable. Milan’s previously announced Mel Brooks anthology is not on the current release schedule and may be cancelled.

—David Hirsch

Morse

(continued from page 51)

“When we’ve been trying to promote this cause, we’ve been met by people saying, ‘Oh, but surely, everybody in show biz is rich, aren’t they?’ God bless their innocence. So, we went on slogging away at this until in summer 1993, we opened the first of these Performing Arts Lodges. We hope before long that there will be another on the west coast in or near Vancouver. I, being a Canadian citizen, am naturally very much interested in these projects, particularly since I’ve been so fortunate in our profession, and I know that far too many people haven’t been so fortunate through no fault of their own.”

Nowadays, Morse and his wife Sydney divide their time between Canada, where actress daughter Melanie lives with her husband, actor Donald MacQuarrie, and daughters Vanessa and Megan-Louise, and England, where son Hayward pursues a successful career on stage, TV and radio. “About 10 years ago, my wife discovered that she has Parkinson’s disease, which, as you may know, is a rather unpleasant and progressive disease affecting balance and mobility.

“She has borne with it very bravely and is still able to travel about with me, although not as much as we used to do. At the moment, she is with me here in Toronto, contributing, as I like to say, to the further ruin of our grandchildren. They’re a great joy to us and that’s one of the reasons we like to come back here to Toronto as often as we can.”

What continues to make the business exciting for Morse? “I suppose what makes it both exciting and rewarding is when what you have been seeking to do is actually received and perceived by the audience, or customers as I call them, as being more or less what you have been attempting to deliver.”

With a career spanning more than a half-century, Barry Morse has so far played more than 2,000 parts on stage, film, television and radio. But, is there any one role that he has found particularly difficult or challenging? “The most challenging role is always the *next* one,” he says. “Whether or not it’s going to be difficult is, of course, another matter, but I’ve always been able to look forward to challenges and to cherish and enjoy them.

“Many actors in today’s world, or so-called actors, usually referred to as movie stars, don’t really do much in the way of acting, as I understand it. They pull the same faces and make the same noises they get out of bed with in the morning. It’s their managers who are able to market a career out of all that, but it’s *not* what I grew up believing was acting.

“The whole of my career, such as it has been, has been an attempt to explore and enlarge whatever natural gifts I may have, and by the day-to-day practice of those natural gifts, to try to expand and polish them. I like investigating and, if possible, creating, or at least examining, all sorts of human characteristics. To that extent, my favorite role is always the next one.” ★

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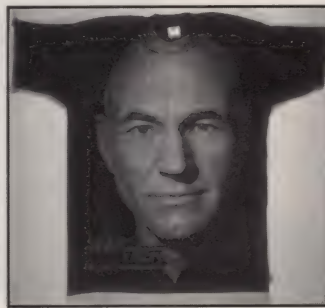
Capt. Kirk (with title)
\$20 ST05



Capt. Kirk \$20 ST01



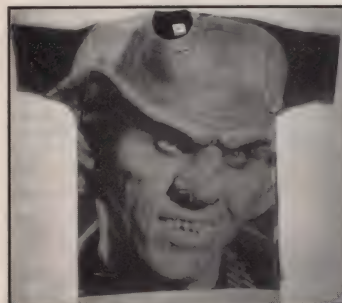
Lt. Commander Data (white T)
\$20 NG06



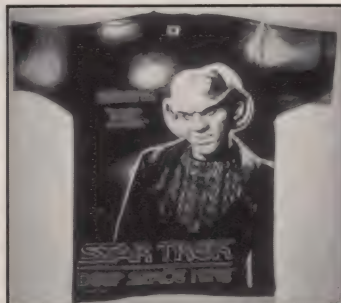
Capt. Picard (with title)



Capt. Picard (white T)
\$20 NG01



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Lister, American Style

When *Red Dwarf* entered American orbit, Craig Bierko became the last human alive.

By JOHN S. HALL

.....

Since 1987, the BBC series *Red Dwarf* has entertained audiences around the globe with its less-than-ideal characters adrift in deep space. Dave Lister (Craig Charles), the last human being alive, is far from his species' best example. To keep him from going insane, *Red Dwarf's* malfunctioning main computer Holly (Norman Lovett, later Hattie Hayridge) brought Lister's neurotic bunkmate Arnold Judas Rimmer (Chris Barrie) back from the dead as a holographic projection. Other cast members included the Cat (Danny John-Jules), a member of *Felis Sapiens*, and Kryten (Robert Llewellyn), a servile service mechanoid. While the British series is scheduled to begin production of its seventh season later this year, few fans know that two American *Red Dwarf* pilots were made in 1992. Instead of a pudgy Liverpudlian, Lister in both versions was a stubbled, good-looking guy from Detroit, Michigan, played by Craig Bierko.

Originally from New York state, Bierko always knew he wanted to become an actor, a dream which his parents fostered. "They were actors early, early on, never really professionally," he says. "When they married, they both went into the business world, but they maintained a connection to that world through a local community theater they ran, the Harrison Players in Harrison, NY."

Bierko studied acting at Northwestern University, then went out to LA. "The first series I ever did was *Sydney*, with Valerie Bertinelli," where Bierko played Matt Keating, an anal-retentive young attorney who employed Sydney (Bertinelli) as a private investigator. "I also did a Norman Lear show called *The Powers That Be*. I was the crippled football player who was going to run for the Senate. Basically, for the past four years, what I've been doing with NBC is shooting pilots, starting with *Red Dwarf*, which haven't been picked up, because I usually choose the strange ones." Most recently, he starred in the short-lived series *Madman of the People* with Dabney Coleman and *Pride and Joy* with Julie Warner.



There were two pilots for an American version of *Red Dwarf* made in 1992, and Craig Bierko was a decidedly un-Liverpudlian Lister in both.

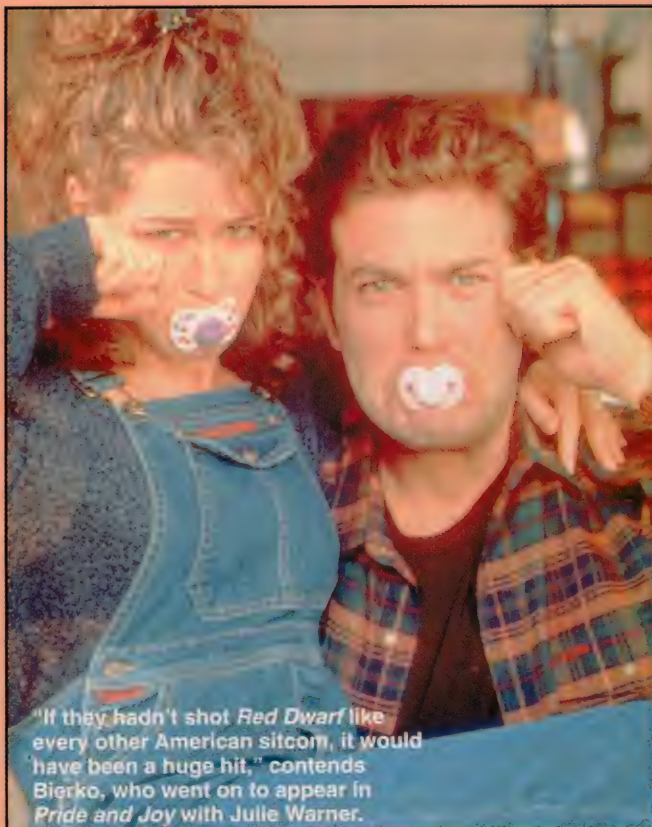
American Dwarf

Prior to his involvement in the *Red Dwarf* pilots, Bierko "never thought that much about science fiction. I never did any reading about it when I was a kid. I don't think I've ever seen a *Star Trek* episode. I loved the *Star Wars* movies, but that's about as far as it ever went for me." Ironically, he didn't think much at all of the first *Red Dwarf* draft he was given. "When I first read the American script, I didn't like it. I had never seen the

British version, so I didn't quite get it. I couldn't envision this thing, and I didn't think it was all that great or funny."

However, Universal (the studio producing *Red Dwarf* for NBC) sent Bierko several tapes of the original British show, "and I just fell in love with it," Bierko remembers.

JOHN S. HALL, Massachusetts-based freelancer, profiled R.A. Salvatore in *STARLOG* #209.



"If they hadn't shot *Red Dwarf* like every other American sitcom, it would have been a huge hit," contends Bierko, who went on to appear in *Pride and Joy* with Julie Warner.

"I met with NBC and said, 'If this is the show that you're going to do, then I'm in.' They said, 'Yes, and we're going to bring Robert Llewellyn over to play Kryten. We're thinking of bringing the British producers [Rob Grant and Doug Naylor] over as well.' I had never done anything like this before, which is why I found it so exciting."

But once work began on the pilot, Bierko found things getting increasingly difficult. "It was the first pilot I had ever done that I was playing the lead in, and there wasn't a great communication between the British side and the American side. American television is very good at screwing up a great concept to fit its own needs. *Red Dwarf* is wonderfully different, offbeat and very, very special. It has its own kind of intrinsic warmth, and I think that if you mess with the formula that Grant and Naylor created, then it just falls apart. That happened with this pilot."

The script, adapted by Linwood Boomer from the British series' first episode, "The End," caused many problems during the 10-day shooting schedule until Grant and Naylor were allowed to doctor it, Bierko says. "They were able to make it much more specific and rewrote a lot of scenes. I thought it was absolutely brilliant." And if it hadn't been for Bierko's intercession, they might never have been able to rewrite: "On the fifth day, I was on the phone to my agent saying, 'Can you get me out of this? This is really terrible. They have these brilliant British guys over here who created the show, and the studio's not letting them write it. Unless these guys get to write the show and control it, I want out of here!' Believe it or not, they listened and gave control over to Grant and Naylor, and I think they did a wonderful job considering the time they had. It's amazing they

managed to get the laughs they got and still tell the story they had to tell."

Bierko admits he did not really employ Craig Charles' Lister as a basis for his own pilot portrayal, "although I really, really like him. He was so wonderful in the part. I have to admit, if I were producing the series, I don't know if I'm the guy that I would have cast as Lister; I would have looked for somebody more like John Belushi. Physically, I'm more the American concept of what a space hero should be, but part of the charm of *Red Dwarf* is that Dave Lister is so much a guy who *shouldn't* be running a spaceship through the galaxy!"

Whereas Charles' Lister epitomized the laid-back slob, Bierko's Lister came across as more of "a

rogue hero, and I think it took some of the charm away. The network watered things down and it became like everything else you've seen. It's much more fun to see someone like Belushi trying to pretend he's Han Solo than to see [someone like Harrison Ford] playing Han Solo. I still played Lister like a ne'er-do-well and a guy who couldn't accept responsibility. We really wanted to have fun with the fact that he could never get this girl Christine Kochanski (Elizabeth Morehead) and that she was his main focus for going back to Earth. That, or to find some sort of time warp so he could pull her into this reality again."

Bierko has fond memories of his *Red Dwarf* co-stars. "I became fast friends with Robert Llewellyn. He was just wonderful and brilliant. I liked him from the first moment I saw him. He's beyond being extremely talented and really, really funny, just such a warm person. That's very rare, especially in this business." He feels similarly about Jane Leeves, who played the half-senile computer Holly. "She was 14 feet off stage, facing another camera against a black background. I remember watching her and thinking she would be a future star because there she was, just sitting in a chair and being the funniest thing in the show!" (Leeves now plays Daphne, the loopy physical therapist in *Frasier*.)

As for Chris Eigeman, who played "smeghead" hologram Rimmer, Bierko found him "a very nice, very talented guy," but notes that "it's very different shooting a sitcom in front of a live audience than shooting a film. I know most of Chris' experience is in film; that's not to say that he wasn't talented enough to make the transition, but the rhythm was slightly off and the network needed things to happen immediately. I'm

sure that within an episode or two, Chris would have been absolutely fine, because he's very funny and was perfect for the part."

Red Dwarf USA

Once NBC saw the *Red Dwarf* pilot, "they weren't happy with it. They probably decided it wasn't going to work, but they needed to give Universal another swing at bat, just out of respect. Universal sank a lot of money into the pilot—I'm guessing a million dollars or more—which is saying a lot for a sitcom shot on videotape. It was an expensive pilot and it *still* didn't look all that great."

For the second pilot, Hinton Battle's pale imitation of John-Jules' egotistical Cat gave way to a female spitfire who feared nothing because of her nine lives. "They thought we were a little top-heavy on men for American TV," Bierko explains. This time the Cat was played by Terry Farrell, who later landed the role of Lt. Jadzia Dax, the Trill Science Officer on *Star Trek: Deep Space Nine*. "We shot that second pilot in about seven hours as opposed to the 10 days we had for the first one," remembers Bierko, "so I didn't really get to know Terry. I got to meet her about a year later, when I did a TV movie—*Danielle Steel's Star*—where she played my wife."

Little Lost Holly

While most fans of *Red Dwarf* are familiar with the work of Norman Lovett and Hattie Hayridge, who played the first two incarnations of Holly, there's another version of the wisecracking computer they've probably never seen.

In 1992, when writer/producer Linwood Boomer (STARLOG #186) started putting together a pilot for an American version of *Red Dwarf*, he cast British actress Jane Leeves as Holly. Leeves, who's currently getting a great deal of attention as the dizzy therapist Daphne Moon on *Frasier*, had been working in American television for several years. In addition to the bawdy talent scout Blue on *Throb*, she also played Miles' long-suffering girl friend Audrey on *Murphy Brown*, and Marla, the closet organizer and virgin in two episodes of *Seinfeld*.

Leeves admits she wasn't familiar with the original British version of *Red Dwarf* before she landed the job of Holly. "I hadn't seen it, and I was glad of that later on when I found out what a huge cult it is. That was pretty daunting, to step into something where you felt you might be stepping on somebody's toes, not doing it the way they thought it should be done."

Although Leeves was supposed to be playing a sentient computer, she tried not to think of the character in that way. "You really can't," she insists. "I did try to at first, but then I found out it held me back too much."

"The way I played it—do you know how really smart people sometimes act a little wacky? That's what I wanted to do. I wanted to play Holly a bit like Robin Williams: Everything that comes out of his mouth is hysterically funny. He's totally mad, and yet you

That's where I really got to know her; she's very nice, very sweet and very talented."

Of the original cast, only Bierko and Leeves were retained for the second pilot. Bierko admits he doesn't know the exact reasons why. "You never know what the network's thinking. I like to think it's because I did a good job, that I was funny, and that they trusted it was going to get better. I was just happy to still be a part of it." Eigeman was replaced as Rimmer by "a very talented New York actor, and I can't remember his name," says Bierko, while there simply wasn't enough time or money to bring Llewellyn back from England; segments of him as Kryten were lifted from the British episodes and later incorporated. "Because we had so little money, we shot in a *tiny* studio the size of a living room," while the first pilot was shot on the stage now occupied by *Coach*. "The whole thing was more a screen test for the new people, and Grant and Naylor directed it. Visually, the second pilot was closer to what they wanted to do with the show."

For 15 minutes, the pilot of *Red Dwarf USA* (as it was now called) informs viewers of its premise via Lister's narration to the mining ship's last message pod: his being the last human alive, kept company by a semi-



Red Dwarf USA just didn't have the appeal of the original. "They lost what was so special and unique and British about it," contends Bierko.

deranged supercomputer; an annoying hologram; a dim-witted mechanoid; and a cat-woman convinced that one male sexual partner "isn't even enough to open up your

sweat pores." Bierko feels that "the second pilot was darker and creepier-looking, and I think it needed that. One thing that upset Grant and Naylor about the first pilot was how it was shot. Close-ups give you a sense of mystery and let your imagination run wild and create the world, which would be better than anything any special FX person could do. Shooting it like a normal sitcom took out the dark element of mystery as well as that fun science fiction feel. Seeing everything made *Red Dwarf* just a run-of-the-mill sitcom, which it definitely wasn't."

Not surprisingly, NBC passed on the second pilot of *Red Dwarf USA*. "It was, as far as I know, the first completely British production of an American show. It would've been very exciting," Bierko says wistfully. "I'm still convinced that if NBC had followed through after they had committed to it, and if they hadn't shot *Red Dwarf* like every other American sitcom, it would have been a huge hit. The scripts that we had prepared were brilliant and really fun. My theory as to why the American version of *Red Dwarf* did not work was because they tried to make it an American TV show, and it just didn't click. They lost what was so special and unique and British about it."



"My character was totally out of her mind," says Jane Leeves, who took the role of Holly, the wisecracking computer in the failed American *Red Dwarf* pilots.

never for a minute think he's an idiot. The man is a genius, and I would say he was an inspiration for the role."

Appearing with Leeves were Craig Bierko as Lister, Chris Eigeman playing the hologramatic Rimmer and Tony Award-winning singer/dancer Hinton Battle as the Cat. The only holdover from the original cast was Robert Llewellyn, who traveled over from London to play Kryten in the American pilot.

"It was a wonderful group of people," remembers Leeves. "I thought Hinton Bat-

tle was outstanding, and so was Robert. It was one of the best experiences I've ever had; everybody was so nice, and we had a lot of fun together. We all shared the same silly sense of humor, and everybody understood each other."

Because she was playing Holly, and only her head would be seen on the monitors, Leeves had to sit off-stage while the rest of the cast was shooting their scenes. "That was probably the hardest part of the job. I had to sit in a little booth by myself with a camera on me. They could see me on the monitor, but I couldn't see them, so it felt kind of weird, trying to get used to that."

"I did have a monitor, but I had to turn it off, because when I appeared on the screen, it was just my face, and any eye movements would look really distracting. You could tell I was looking at something, so I couldn't use that monitor. It didn't look right, whereas if I just kept my head straight, wherever they walked, it appeared as though I was looking at them."

Although NBC liked this *Red Dwarf* pilot, they also wanted changes made. The original creators, Rob Grant and Doug Naylor, were brought in to re-jig the concept, and several cast members were replaced. Joining Leeves and Bierko were Anthony Fusco as Rimmer, and playing the Cat was a pre-*Deep Space Nine* Terry Farrell.

"I was absolutely shocked when they decided to recast," says Leeves. "It happened a couple of months after we shot the pilot, and by then we knew certain people had been replaced, and Linwood was no longer there. He said Rob and Doug were taking over, and I got a call one day saying,

'Would you please come in and shoot some scenes for a little demo we're going to do for NBC?' They were going to use some scenes from the pilot as well as some stuff from the English version."

Coming back to shoot new scenes with different actors wasn't as rewarding for Leeves as shooting the original pilot. "It was a bit strange, although it didn't really affect how I reacted to them. It wasn't their fault that they were given the opportunity to be in this. It just didn't feel like the same show, plus Robert wasn't there any longer, so it was a very different experience."

Unfortunately, even with several changes made, the pilot was doomed to TV limbo, never to be seen again. "We waited, and then NBC didn't pick us up, but then we heard that wasn't the end of it. Universal was still shopping it around, plus they had two writers from *The Simpsons* who came in specifically because they wanted to write *Red Dwarf*."

"Then, CBS said they would pick it up for six [episodes], and we were told all kinds of things. Nobody could agree on the changes that had to be made, but I think the bottom line was that it was too expensive."

Jane Leeves has since gone on to bigger and better things, but she still remembers her brief time on the American *Red Dwarf* as an enjoyable experience. "It was a real challenge for me at first, to play something like a head in a box and still make it interesting. The way I saw it, there wasn't anything I couldn't do as the character. Nobody could tell me if I was wrong, because my character was absolutely out of her mind. I could say anything I wanted to say, and justify it. It was totally freeing!"

—Joe Nazzaro

CYBERTECH P.D.

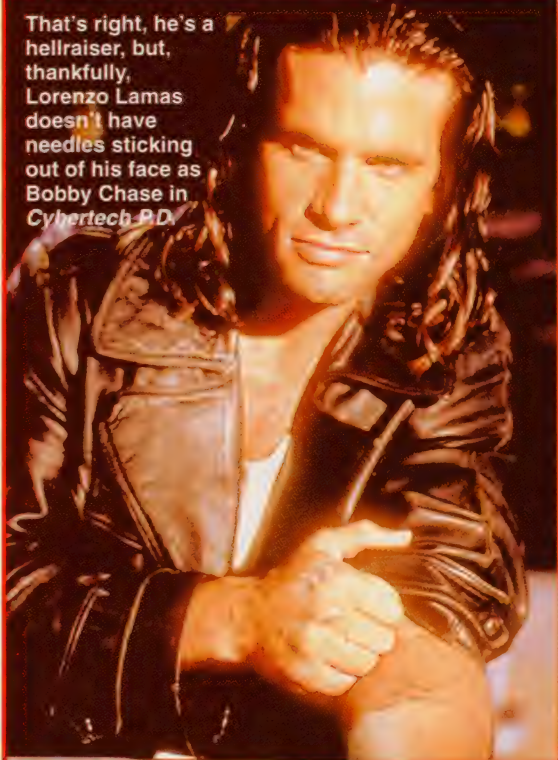
The line between actual & virtual realities is the beat for a new generation of cybercops.

By PETER BLOCH-HANSEN

The helicopter sits waiting—sleek, black, vicious-looking. Later in the evening, with a little computer enhancement, it will come crashing through the restaurant window, spitting death at the unsuspecting patrons. For the moment, however, both helicopter and patrons sit patiently in holding areas, awaiting their cues. On the top floor of an empty trust company building in Toronto, director Rick (*Prayer of the Rollerboys*) King readies a preliminary shot. *Cybertech P.D.*, a new feature from The Partners Co., has only four days left in its 24-day shooting schedule, and there's no time to waste.

Producer David (*Army of One*) Lancaster, however, takes time to sit and talk about his project. "I saw a rough version of the script written by Wynne McLaughlin and Frederick Bailey, and I thought it had some potential," he says in his quiet Texan accent. "It had some psychological intrigue that had to do with cloning and its social implications."

That's right, he's a hellraiser, but, thankfully, Lorenzo Lamas doesn't have needles sticking out of his face as Bobby Chase in *Cybertech P.D.*

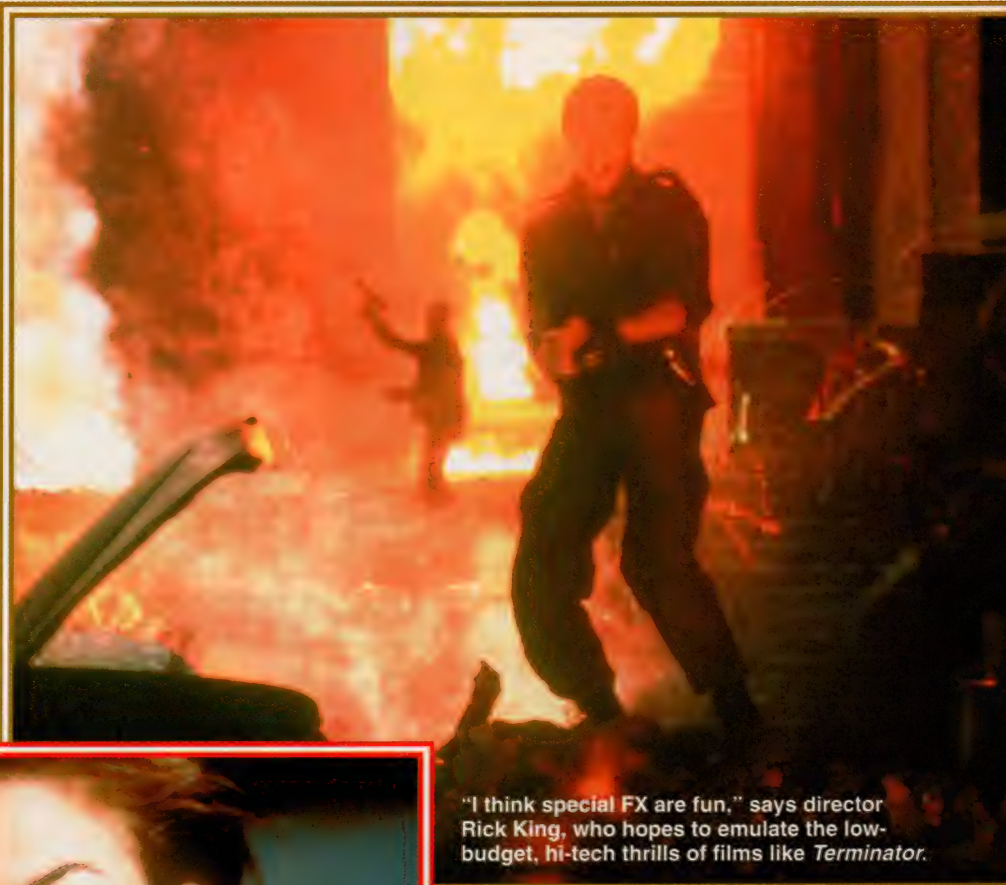


All *Cybertech P.D.* Art: Copyright 1995 Promark Entertainment

The film is set in the year 2010, when police departments have special, computerized cybertech divisions to process the masses of information needed to catch the hi-tech criminals of the day. "We couldn't afford to go much further into the future," Lancaster admits, "but it's part of our approach to the near-future. We'll all be wired like nobody's business. So, it's not too far removed from our own experience. We take that and twist it into what *could* be. Science fiction is about re-inventing yourself.

"We'll have a blur between reality and unreality that's manifested in virtual reality games, cloning, virtual drugs. A virtual drug is something that works on the nerves and tricks your brain with the information that you're high, but you don't actually get high. It's like a nicoderm patch. You slap it on, you feel the effects, you pull it off and it's over, with no after-effects. The VR games have become so real that kids going into them think that they got shot, and so they're dying of trauma.

"We also have virtual sex," Lancaster continues. "When you think about it, what really pushed the advent of the videocassette



"I think special FX are fun," says director Rick King, who hopes to emulate the low-budget, hi-tech thrills of films like *Terminator*.

Virtual reality sex goddess Pamela Travis (Kari Wuhrer) is the not-so-obscure object of desire in *Cybertech P.D.* The villains want her sexy DNA to clone her.



machine? Pornographers. That was a way for them to get closer to their subject. That desire has always been with us in history. Some of the most beautiful paintings in the world are nudes. So the ultimate goal is to actually simulate sex, to put you in a virtual sex game where you can actually be Michael Douglas or Sharon Stone in *Basic Instinct*. That would sell a lot of tickets. We never show anyone having virtual sex. It's simply alluded to. If I were to show you what it would look like, well, you remember the cyberspace sequence in *Disclosure*? They looked stupid. This film has more to do with the technology's social and cultural effects.

"It's a cautionary vision of a future," Lancaster continues, "where relationships are more rare and more ill-defined because we're all connected digitally and we don't have to

leave the house. We don't have to be in love with someone, because you can dial up virtual sex. We can access a phone line, get into a camera and spy on someone. *Cybertech P.D.* has elements that we figured might happen, such as the cartel wars, which is basically happening in Russia. The black market there is becoming so powerful that the USA had to send in a special unit to help stop the killings. So there's a cross between that and what the Internet and the global economy are going to do to the world."

Later, director King elaborates on the methods used in the movie to put across a convincing view of the future. "On this kind of budget [described by Lancaster as "mid-range"], you think, 'What is the approach that is most appropriate, most interesting and most eerie?' Even science fiction pictures that

have huge budgets, that try to create whole worlds, have a lot of trouble. *Total Recall*, to my mind, looked kind of cheesy. *Demolition Man* had the same trouble. To me, *Terminator* is the epitome of a brilliant low-budget film, cleverly conceived, all about ideas, a psychological story, rather than hardware.

"My thought," King continues, "was that we would try to create a sociological future, not that different from the present. There's really not that much difference between 15 years ago and now. Cars are slightly more streamlined, houses and furnishings are much the same, we wear pretty much the same kinds of clothes. The difference is that everybody has a computer. People have portable computers, CDs, answering machines, VCRs, call waiting; it's all accepted, where 15 years ago, it wasn't. Years from now, things would look very much like the present, but certain technological changes will have become completely accepted, like vidphones and houses that respond to voice commands.

"It's what people assume that tells you about their society, now and in the near future. Holograms are a perfect example. Advertisers would be the first people to get ahold of this kind of technology. We have a scene where this guy just had a fight with a virtual-reality actress. He left her at his house. He walks into a bar and she's sitting there, dressed slightly sleazy. He sits down and she starts trying to push whiskey. The audience is

PETER BLOCH-HANSEN, *STARLOG's* Canadian correspondent, profiled Nigel Bennett in issue #215.

thinking, 'What's going on here?' He looks at the bartender and says, 'Get rid of her,' and she's gone. She was an advertisement. It's an easy effect to achieve, telling you a lot about the future and capitalism and how this society would work, but it doesn't change how cities look. We did use some of Toronto's modern-looking architecture, though, as well as some very destroyed-looking places."

Mean Streets

Cybertech P.D. focuses on street cop Bobby Chase, who suffers the 2010 version of post-traumatic stress disorder because of his past experiences as a soldier in the Russian cartel wars.

"We took what is essentially a buddy-cop story," explains Lancaster, "and we glommed that onto a near-future action film, two guys trying to deal with the virtual world. One guy



Virtual sex is one thing, but Deacon Vivyan (Peter Coyote, left) and Reginald Matthews (Chris Sarandon, center) know people will pay anything for the real thing.



"He doesn't trust his feelings for her," notes Lamas, whose character experiences side effects from a combat drug he took in the Army.

has had virtual sex 243 times and the other, Chase, has never tried it. They argue about it. Chase is trying to get closer and closer to the real."

Lorenzo (*Renegade*) Lamas, who plays Bobby Chase, takes up the theme. "They have this drug called Hellraiser that makes you feel indestructible. It was developed by Reginald Matthews, played by Chris Sarandon, for the Army. They gave it to the troops to give them the confidence to go out there and kill people without any regard for themselves. My character did so much of this stuff that it still affects him, making him feel less than in control of his life. After his partner and mentor is killed in the first act, he doesn't have the confidence to trust that he'll make the right decisions in a moment of truth. He's almost anti-social. The only thing he knows is the street, how to be a cop. He was trained to suppress, control and contain.

"He's also romantically involved with this [VR] sex-goddess, Pamela Travis, who Kari

[*Beastmaster 2*] Wuhler plays, and he does not trust his feelings for her because the drug gives him flashbacks, makes him angry and so on. I talked about it with my half-brother, who's a Vietnam veteran. When he got out of the service, he didn't feel whole. He was very withdrawn, very absorbed. I used a lot of what physically happens to him for my character, like the shakes, being startled awake from a sound sleep, eyes wide open."

Lancaster fills out the scenario. "What the bad guys, Matthews and Deacon Vivyan [Peter Coyote], are trying to do," he reveals, "is kidnap Pamela and steal some of her DNA so they can make clones of her and sell them to people who can do whatever they want with them. Once they have Pamela's DNA, she becomes disposable. The movie's twist is that with all this virtual stuff, you never have the real thing, which is the pornographer's dream.

"Cybertech is the division of the metropolitan police that's computer-enhanced.

These cops never go out of their offices. They can watch things, see what's going on in the street. Chase's partner is killed and then he's partnered with Hiroshi, a computer jock, so we introduce a conflict between them as they go and search for the bad guys. In one way, it's a cliché that the Japanese will dominate in the future, but in another, it's reality. Asian graduates from M.I.T. outnumber Caucasians two to one."

King discusses the story's evolution. "It took a year or two to generate a script that we really liked," he reveals. "It had this one final scene where Vivyan, the scientist, has created a clone of himself as a kind of ego trip and the clone kills him. If you clone yourself and then shoot the clone, that's not murder. It makes the lawyers sing. They can't wait for it. That twist was indicative of a direction that the script could go.

"David gave me 'open field' to push it in the directions that I wanted. *Cybertech* underwent tremendous transformations as we worked on it. It turned into a story about four people who were damaged by technological change and whose mutual vulnerabilities work together. The lead woman was originally simply a movie actress. She became a star of virtual reality movies where for an extra \$60, you can take all the other characters out and be alone with her."

During all this real talk, the camera crew have virtually finished setting up in a narrow corridor. A soft "whump," later to be made into a deafening explosion with sound FX sweetening, goes off in an open elevator, and immediately, smoke fills the entire floor in a thick, white cloud. The crew scurry about. Doors are opened, fans turned on, and everyone evacuates to the deck outside. The word goes around—when the smoke clears, they set up for another take.

"I think special FX are fun," says King, chuckling. "Ours are mostly things like going into and out of virtual-reality games. They're hopefully subtle. We're not just using CGI [computer-generated imagery]. It doesn't



"The ultimate goal is to actually simulate sex, to put you in a virtual sex game," explains producer David Lancaster. The virtual star of everyone's dreams is Travis.

look as good on film as it does on television. We use it to *supplement* live-action footage, like this helicopter explosion."

As the smoke clears, the helicopter—actually a remote-controlled model about four feet in length—is placed in position and readied. "The interesting thing for me," comments Lamas while he waits to flee the helicopter's assault, "was the future. There aren't any really elaborate karate fights, though I can do that stuff. I don't like to repeat myself, so we came up with a kind of individualistic attack form for the flashbacks to Chase's combat as a soldier. The character that I play lost his vision in a fire 10 years before, so they gave him these lenses that are hypersensitive to light. They have a computer screen on them that reads a thermal signature of whatever he's looking at. The lenses that we chose are very bright blue, like an Alaskan Malamute dog, but not inhuman. They don't inhibit the emotion that's coming through the character. That was our big concern. So much of an actor's tool is in his eyes. I have to take them out after four hours and put some drops in."

Good Fellas

Earlier in the evening, Lancaster compared Lamas to male supermodel Fabio. "I have no concept of that at all," says the young actor, brushing back his shoulder-length brown hair. "I look in the mirror and I see the same face every day."

"A villain would be interesting to play," muses Lamas, "because you're given free rein. You can play him crazy, stable; it's wide open. In the immediate future, though, I feel I belong in action pictures. That's comfortable for me. The challenge is to create an action

hero who *isn't* a stereotypical cardboard cut-out. You can do that through your own research, or you can talk to the writer and maybe add some breadth and history."

The second explosion goes off. This time the crew gets the smoke out faster. King calls out his next orders. People move quickly; it's dark now, and getting late. As pre-prepared salads and entrees are set up carefully on the restaurant tables, the extras are herded into their seats and coached. FX artist Ted Rogers, who will add the computer enhancements to the scene, stands behind a black curtain, watching through a video monitor as the helicopter maneuvers menacingly against the carefully lighted building across the street. There is some worry, as the machine had pre-

"In Los Angeles, believe me, everybody would have been in jail."

viously proved too heavy and needed to be modified. This quiet concern is in sharp contrast to the crew, who stand around chatting and laughing at each other's jokes. A first take fails to satisfy. Another follows, then another until finally, the helicopter flies properly into position to unleash its surprise.

At the end, star, producer and director each find different things memorable about making *Cybertech P.D.* Says Lorenzo Lamas, "I talked to Peter Coyote at great length about engines and restoring cars and motorcycles. He's quite a gearhead."

"Time and budget," says producer David Lancaster. "You can't go out and just shoot television style. You can't leave any scene without covering it correctly, getting the performances that you need. Just to do that within 12 or 14 hours is a real challenge. You have to get six hours of sleep the night before. It's like sports."

Rick King has a different view. "The most interesting thing," he says, speaking after the movie has finally wrapped, "is how a movie, from a lot of names and dialogue on a page, comes alive and takes on a life of its own. To try and track that becomes like a kayak ride. You get in the river and ride it."

"The most fun," he continues, "was the carousel scene at the movie's beginning. The evil scientist has set up this children's carousel in an abandoned warehouse. It's this wild, surreal scene where people are quoting [William] Blake, all at night—it was wonderful. Then, on the last day, we finished around 1:30 a.m. Everybody just stayed and had a spontaneous party on the street behind where we were shooting. I guess there's a lot of Scottish influence in Toronto because everybody had scotch and beer. Around 3 a.m., two bagpipers suddenly appeared and began playing. One of the makeup girls started dancing the highland fling. The police came, but they just stayed for half an hour, then drove away. It was wild, like a Federico Fellini movie. In Los Angeles, believe me, everybody would have been in jail."



"He was trained to suppress, control, contain," reveals Lamas of his character.

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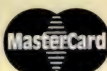
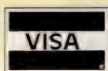
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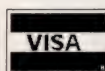
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TEENAGER OF TOMORROW

Leading *The Tomorrow People* into adventure is Kristian Schmid.

By STEVEN ERAMO

Ordinary kids—brought together by their extraordinary powers to combat the forces of evil. They are the future—the next stage in human evolution. They are the tomorrow people. In 1973, producer Roger Damon Price brought his future vision of humankind to TV screens in a science fiction series called *The Tomorrow People*. Although originally aimed at children and teenagers, the program succeeded in capturing the imagination of young and old alike and ran for eight seasons on British television. With the help of Britain's Tetra Films and Thames Television and America's Nickelodeon Television network, the series was reborn 17 years later with Price again at the helm.

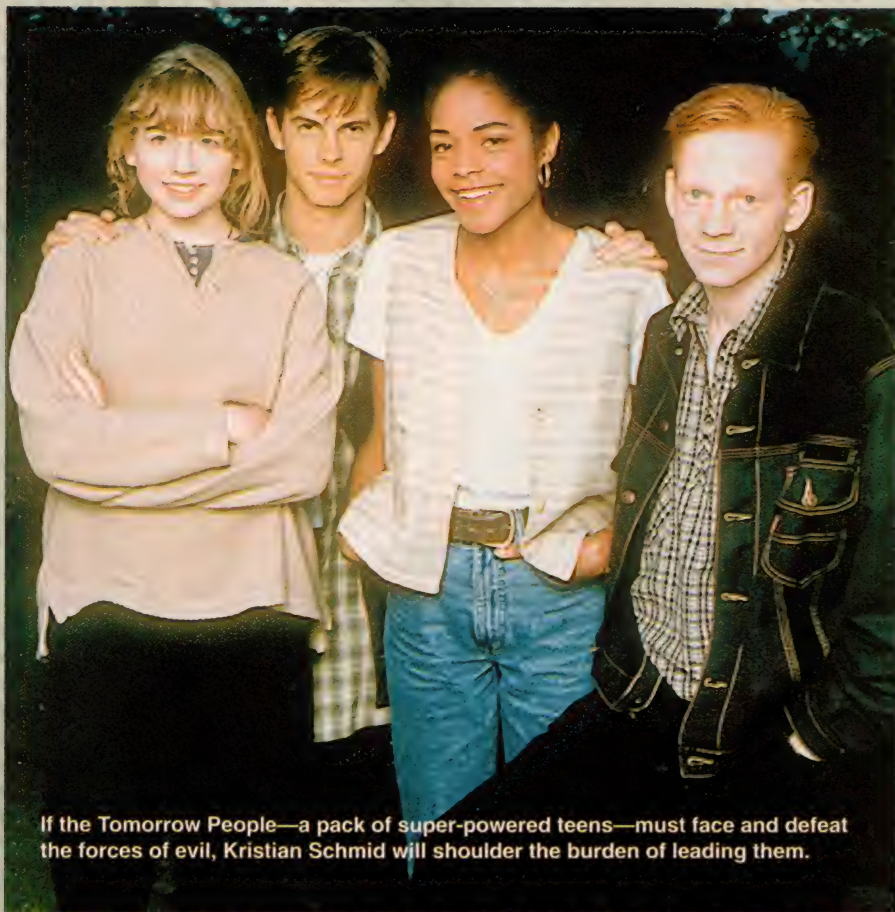
This new series picks up where the original left off. While the faces have changed, these Tomorrow People of the '90s must confront the same challenges their predecessors did, including power-crazed scientists, virulent plagues and extraterrestrial invaders. The revival's third season, recently broadcast on both sides of the Atlantic, is, according to both critics and viewers, the best yet.

The group's oldest member, an Australian named Adam, succeeds in finding their base, a spaceship which is partially submerged in the Pacific Ocean. Once aboard, he uses his telepathic abilities to contact the other Tomorrow People, or Homo Superiors as they are known, and to bring them together. Recently, a much more conventional method of communication—the telephone—coaxed Kristian Schmid from his bed early one morning in Australia to talk about his role as a savior of mankind.

"Adam is a bit strange, really," Schmid notes. "He's very wary of people at first, but this slowly disappears as the episodes go on. Being the oldest, he's the leader, someone very sensitive and intelligent. Out of all the characters, Adam is the only one who really doesn't have a background at all, but, hopefully, we'll find out a bit more about him and what he's all about."

Yesterday's Histories

Born on November 28, 1974 in Geelong, Victoria, Australia, Schmid was only 12 when he began thinking about an acting career. "I enjoyed going to the theater and following the careers of actors," he recalls. "I also liked getting up on stage at school and performing in plays."



If the Tomorrow People—a pack of super-powered teens—must face and defeat the forces of evil, Kristian Schmid will shoulder the burden of leading them.

"I went to my parents with this idea and they said, 'Well, you'll have to go to drama school,' which was weekend drama classes. They also told me I had to organize it myself, ring up for information, arrange for transportation, all that. My parents are like that, which I'm very grateful for. If I weren't really interested, I wouldn't have bothered to pursue the idea."

After studying at the Actors' Training Studio, Schmid got his first break in 1988 when he was cast as Todd Landers in the Australian soap opera *Neighbors*. The combination of sand, surf and sex was an unbeatable formula, and *Neighbors* became the second most watched series around the world after *Baywatch*. How did Schmid go from teenage heartthrob to teenager of tomorrow?

"I was doing a play in England and my agent over there said, 'Come along and see this rather strange Canadian man. He's interested in possibly casting you in some new American TV series.' I thought, 'Oh, no, I really don't want to be in *Days of Our Lives*.' Nothing against *Days of Our Lives*, but I had already been there and done that."

"So, I went along to meet this guy. He had no idea who I was and I had no idea who he was, but I read for him and he gave me the job in *The Tomorrow People*. Later, I found out that his name was Roger Damon Price, the man who actually founded Nickelodeon."

"I started doing *The Tomorrow People* at the same time I was doing *Neighbors*," recalls the actor. "On the same day that I finished the play in England, I jumped on a plane, went to Florida and the next day started filming the pilot for *The Tomorrow Peo-*

ple. It took us a week to film and the day we finished, I was on another plane back to Australia. I got picked up at the airport by the people from *Neighbors* and taken directly to the set to start filming straight away. Needless to say, I was really tired that day!"

In their opening adventure, the youngsters are pursued by a ruthless American and his henchmen, who want to harness the children's powers for their own sinister ends. Although the original pilot was lensed on location in the United States, Price shelved most of the footage when they had to recast one of the youngsters. As a result, a new and expanded pilot was shot in Britain.

"That first story we originally shot was really very well done. It concentrated on these kids discovering their teleporting and telepathic powers and helping to save the world. The episode was originally 45 minutes long, but was stretched out to two-and-a-half hours when we had to reshoot the second pilot in England."

Today's Chronicles

Although the youngsters manage to escape from the clutches of Colonel Masters, one cast member decided to surrender her role. "Kristen Ariza, the American who played Lisa, was just about to start at UCLA by the time we finished the second pilot. When we were ready to start filming new episodes, she decided that she didn't want to interrupt her studies, which made sense. Kristen was great and we all enjoyed working with her."

British actress Naomie Harris (STARLOG #219) was chosen to replace Ariza, and,



Schmid plays Adam, the eldest of *The Tomorrow People*, here alongside Naomie Harris (Ami) and Christian Tessier (Megabyte).

as Ami, to join forces with Adam, Megabyte (Canadian actor Christian Tessier) and Kevin (British actor Adam Pearce) to stop "The Culex Experiment." When Kevin falls into a coma after being bitten by an insect, the Tomorrow People discover that an unbalanced scientist named Culex (Jean Marsh) has succeeded in genetically engineering a deadly strain of mosquito. The youngsters must find Culex before she can use a replicating machine developed by a rival American scientist (Connie Booth) to mass-produce her insects. This particular task was one that Schmid accepted with a smile.

"I love Jean Marsh!" he exclaims. "I get in trouble in almost every interview I do because I always say I want to marry Jean Marsh. She's the best—absolutely wonderful! Connie Booth [who co-wrote and costarred in *Fawlty Towers*] was a pleasure to work with as well. It's great to have the opportunity to work with such talented people because I learn so much from them."

In the next adventure, "The Monsoon Man," the Tomorrow People teleport across continents to prevent a powerful Texas business tycoon from using a weather control device to destroy Earth's crops. The story culminates with a tremendous explosion which proved a memorable event to both cast and crew. "That scene was shot at London's Battersea Power Station around 3 a.m. It was a cold, horrible night and pouring down with rain. Great fun," laughs Schmid. "I have to admit, though, that the end product was very impressive."

Series creator Price took great pains to assemble an international cast of youngsters for his updated program. Schmid has only kind words for his co-stars.

"They're all great," he says. "Christian Tessier was about 15 when I started working

STEVEN ERAMO, Massachusetts-based freelancer, profiled Naomie Harris in STARLOG #219.



"I certainly hope they decide to do more episodes of *The Tomorrow People* because it's a very good show," Schmid says.

with him, and I think we've developed quite a good friendship over the past few years. He's a really, really funny guy, a quick learner and a very well-rounded person. Obviously, he's someone who's going to go a long way. Of course, he has red hair, which is a bit of a problem," laughs Schmid, "but I'm dealing with it.

"Adam Pearce is a down-to-Earth kid from the English suburbs. He's a bit of a perfectionist—a very hard-working individual who wants to get it right."

And what about Naomie Harris, the only female regular? "She is stunning. Naomie is probably one of the most beautiful girls I've ever seen. She was at school the whole time she was filming the series, so I felt really sorry for her. She's a very hard worker."

Tomorrow's Adventures

In summer 1994, Schmid and Tessier joined Harris in England to begin work on a third year of the series. The first adventure, "The Rameses Connection," stars the legendary Christopher Lee as an ancient Egyptian in search of the ultimate power. "I was so nervous about working with him because he's such a huge star," confesses Schmid. "After we would finish a scene, he used to come over to me and start talking about cricket. If it were anyone else I would have fallen asleep, but not in front of Christopher Lee. I would go home at night, after 12 hours of work, and read up on the cricket scores so I would know what he was talking about the next day. He's a very lovely and genuine man."

Much of the filming for "The Rameses Connection" took place in and around London, including such sites as Greenwich Observatory and Westminster Bridge. The episode puts Schmid's character, Adam, in several tight spots, giving the actor a chance to perform some convincing stuntwork. "I do most of my own stunts in *The Tomorrow*

People," he reveals. "There are a couple of obvious bits where, due to the hazardous nature of the scene, it's *not* me doing the stunt. In 'The Rameses Connection,' I did a lot of rollerblading through the streets and back alleys of London. Those scenes took most of the day to shoot and by the end, I was wobbling about because my legs were so sore."



"Adam is a bit strange, really," reveals Schmid of his character. "Being the oldest, he's the leader, someone very sensitive and intelligent."

Another "Rameses" scene that the actor vividly recalls is the one in which he and Harris are trapped beneath a collapsing pyramid. "There was all this sand and these polystyrene rocks suspended above our heads, all of which they dropped on top of us when it came time to film the scene. At one point, something hit my ear and it started bleeding. We both came out of it with a lot of bruises,

cuts and scrapes. It looked very convincing in the end, but it was pretty awful while we were doing it. That shot measured up to the final scene in 'The Monsoon Man' at the Battersea Power Station, if you get my drift."

The sleepy English village of Hascombe finds itself invaded by "The Living Stones," the final adventure of the third season of *The Tomorrow People*. This story was created by writer Lee Pressman to inject a bit more SF into the series. Consequently, the teens find themselves battling alien pods which take control of an entire village. During filming, Schmid did have one real-life ally in the town.

"My grandmother came out to see us film one day," he explains. "I had three hours to

"Every town in England has a pub and a lovely lake!"

wait before I was needed on the set, so my grandmother and I went for a walk. We had been walking for about 90 minutes when I turned to her and said, 'We had better turn around and head back to the set.' Unfortunately, I'm not good with directions and we couldn't find our way back. By this time, the three hours had gone by and all I could think was, 'My God! I'm late for my scene! They're going to kill me! I'm never going to work in this town again!'

"We eventually found a road and flagged down a car to ask directions. Apparently, we had walked for miles and miles because the driver told me that we were about a 20-minute ride from the nearest village. He asked me the name of the town we were filming in, and, you won't believe this, all I could tell him was that it had a pub and a lovely lake. *Every town in England has a pub and a lovely lake*," laughs the actor. "I had never met this man before and he had no idea who we were, but he was nice enough to let us get into his car and he ended up driving us straight back to where the village was."

After finishing work on "The Rameses Connection" and "The Living Stones," Kristian Schmid made a brief stop in LA to explore career opportunities before heading back home to Australia. While he waits to hear if further *Tomorrow People* adventures lie in the future, the young actor is keeping busy with various theatrical roles as well as with more TV work.

"I certainly hope they decide to do more episodes of *The Tomorrow People* because it's a very good show. Our series has just gotten better and better since the original pilot. We've had stronger stories and wonderful casting; the whole production in general has just gone from strength to strength. Also, the series is the only one of its kind that treats children as they should be treated—as *intelligent* individuals. The plots are very complicated and I know some adults who can't follow them. But children enjoy *The Tomorrow People* and it challenges them."



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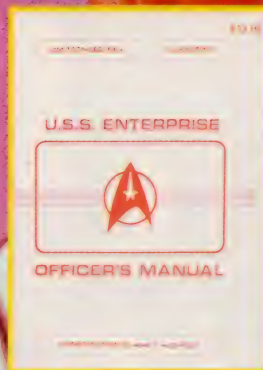
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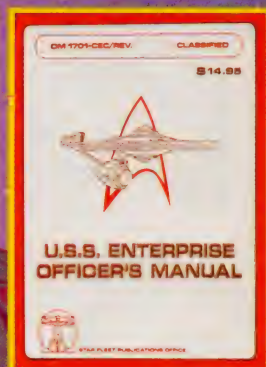
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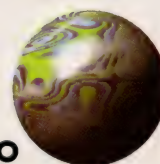
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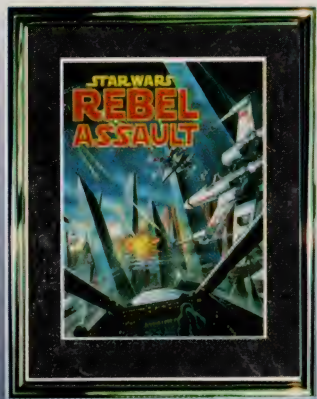
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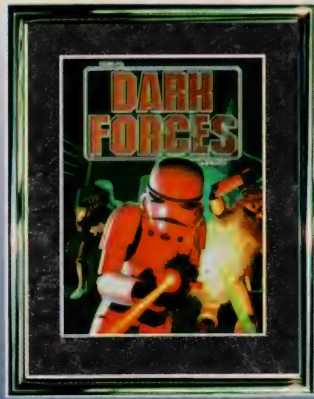


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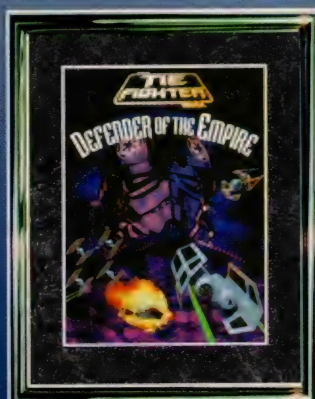
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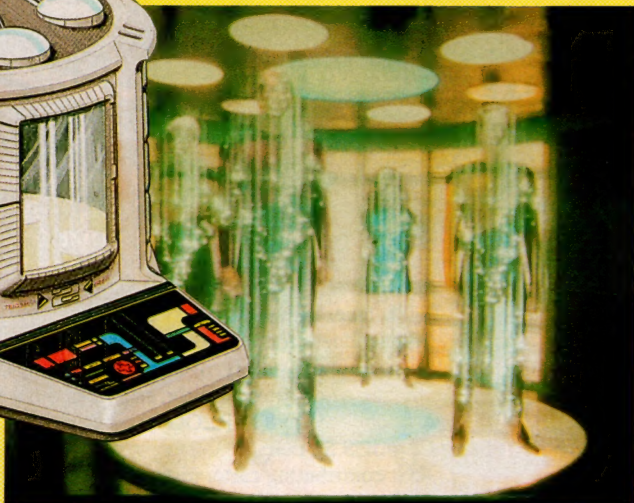
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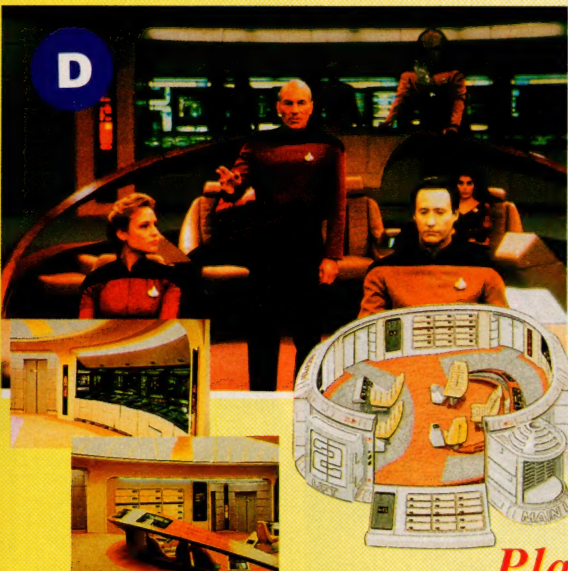
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LINER NOTES

For 13 years now, my favorite part of this magazine has always been something rather simple and sometimes overlooked. No, not the page numbers, the story stops or those fascinating classified ads.

I'm talking cartoons here.

Hey, I *really* like cartoons. Like most of you, I love both animation (often chronicled in the pages of our sister magazine, COMICS SCENE) and comic strips. My whole life, it seems, has been spent

The first day that Luke got his light saber. . .



in quest of daily newspapers, all the better to read my favorite comic strips of the various years: Al Capp's *Li'l Abner* (now being lovingly collected in book form by Kitchen Sink), Charles Schulz's *Peanuts* (still breathing), Garry Trudeau's *Doonesbury* (still good), James Childress' *Conchy* (long forgotten, alas), Jeff MacNelly's *Shoe* (still syndicated), Gary Larson's *The Far Side* (gone but memorable), Berke Breathed's *Bloom County & Outland* (sadly ended), Mike Peters' *Mother Goose & Grimm* (still trucking) and Bill Waterston's *Calvin & Hobbes* (unendingly brilliant).

However, it's cartoon panels, not strips, that have always made reading various magazines so delightful. Dark aeons ago, for no apparent reason, our family was given a gift subscription to the old, good *New Yorker*. What a treat—if only for the great cartoons by Charles Addams, S. Gross and others. And of course, there's *Playboy*. Isn't that why everyone bought *Playboy*? For the cartoons—like the ones by Rowland B. Wilson, the late B. Kliban and the legendary Gahan Wilson.

Once, in my far-off youth, I even considered cartooning as a career, specifically editorial car-

toon, to follow in the footsteps of folks like Pat Oliphant, Jeff MacNelly, Bill Mauldin and Herblock. To that end, I was my college paper's editorial cartoonist for three years, earning, I'm sort of proud to note, Second Places for Best College Newspaper Editorial Cartoon in nationwide competition for two consecutive years.

Ultimately, though, I wasn't as accomplished an artist as my pal John Sayers (the *Bethany Tower's* editorial cartoonist for the next three years and a contributor to our *Star Trek* licensed magazines). And jibes about VD, college pranks and educational idiocies soon lose whatever luster they may have had.

My fondness for cartoons resurfaced in a task I've always undertaken here. Quite simply, over the last 13 years, I've also served as the magazines' Cartoon Editor, selecting about 98% of all the cartoons published in STARLOG as well as 100% of those appearing in COMICS SCENE.

Our contributing cartoonists are a stellar bunch indeed, including longtime veteran Mike Fisher (whose computer colorings grace this page), Kevin Brockschmidt (much less prolific since he moved to Japan), the currently ubiquitous Bob Muleady, Mike Wright, airbrush caricaturist John Langton, James D. Kester, Juaune Michaud, Jason Yungbluth, W.C. Pope, David Hanson, *Panda Khan* creator Dave Garcia, Tom Holtkamp and others.

Together, they provide—perhaps not a million or even a hundred

thousand—but maybe a dozen or so laughs every issue. And lucky me, I get to laugh the most. After all, I'm the one who decides just which of the hundreds of submitted cartoons are the funniest and should get printed, not to mention which mix of topics should appear in any one issue. It's a job I love—mainly because it always makes me smile.

With any luck, our cartoons make you smile, too. Or chuckle, giggle, snigger, smirk, chortle, titter, cackle insanely or perhaps even guffaw. Me? I just think they're funny.

—David

McDonnell/Editor
(September 1995)



DS9 RESIDENTS DON'T YET REALIZE THAT WOLF PREFERS GAMES IN WHICH THERE'S A GOOD CHANCE THAT SOMEONE COULD GET KILLED.

The STARLOG Line-Up on sale now: **STAR TREK: VOYAGER #4** confers with the series' composers (Jay Chattaway & Dennis McCarthy) as well as saga co-creator Michael Piller...**STARLOG PRESENTS #1: EERIE TV** collects most of STARLOG's articles on *The X-Files* plus *The Outer Limits* and *The Twilight Zone*...**COMICS SCENE #53** features the art of Moebius and the end of Neil Gaiman's *Sandman*, while answering the dramatic question, "Are Comics Dying?"

STAR TREK: DEEP SPACE NINE #13 returns with more fourth-season excitement as Michael Dorn and Louise Fletcher discuss the space station adventure...**SCIENCE-FICTION EXPLORER #10** focuses on the legendary Hercules & the warrior woman Xena as well as *Deadly Games*' James Calvert and the mad messiah of *Waterworld*, Dennis Hopper...**FANGORIA #148** takes readers *From Dusk Till Dawn* in the vampire West while unleashing Wes Craven to address a *Vampire in Brooklyn* and Charles Grant, the *X-Files* novelist, who writes of its appeal in a special x-essay...look for **STARLOG #222** at newsstands and magazine outlets December 5.

THE GOLDEN GUN

20TH ANNIVERSARY EDITION

The premier piece in S.D. Studios' upcoming line of super high-quality, fully-licensed precision metal replicas of movie and television props.

Production is strictly limited to 7500 replicas world wide.
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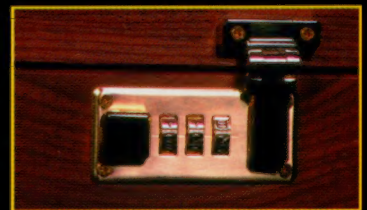
To celebrate the 20th anniversary of this motion picture, World-Wide & S.D. Studios are producing a limited number of non-firing precision replicas of the Golden Gun. Each replica is composed of machined brass alloy, heavily plated in real 24 karat gold. Like the weapon in the film, the four components can be assembled into the finished gun. A simulated golden bullet, engraved with "007," is included and can be loaded into the replica.

Each model is shipped in a beautiful solid walnut presentation box, complete with a glass lid emblazoned with the 007 logo, brass hardware and a combination lock. A package containing assembly instructions, stills and rare information about the original film is also included.

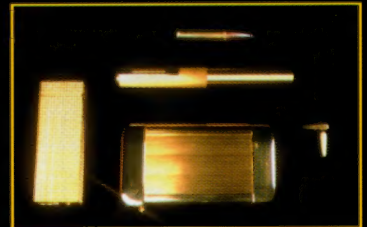
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Even the replica bullet is engraved with 007—just like in the film.

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